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Founders Staff

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CHARACTERS.

HECTOR BAYARD.	A young prospector.	Lead
TOM DARROL.	An adventurer.	Heavy.
PADDY BURK.	An orphan	Comedy.
THE 'FRISCO KID.	A gambler	Can be doubled
CLIFFORD WILSON.	A lawyer.	
RENE DUVAL.	A Chicago Aeronaut.	
BILL CASEY.	A crook.	
WILL CRANE.	A Traveller	Can be Doubled.
KLONDIKE JIM.	A store keeper.	
SHIFTY SMITH.	Keeper of Post House	
ROBERT HUDSON.	President 2nd. National Bank.	
HANK POTTS.	A Miner	Props.
RED LEARY.	A gambler.	Carpenter.
CAREY.	R. R. Gateman.	Props.
POLICEMAN.		Carpenter.
DAWSON.	Bank Clerk..	Props.
SYLVIA. CRANE.		Lead.
"BLONDY".		Heavy.
MRS. BAUMBACH.		Character.
TILLY	Her children.	Soubrette.
HANS		
PETER		Supers.
LOUIE		
GRETCHEN		
KATINKA		
KATRINA		

SYNOPSIS.

ACT I.

- SCENE 1:- Interior of Klondike Jim's General store at
"Hard Luck" Alaska.
SCENE 2:- Exterior of cabin on the Dawson City Trail.
SCENE 3:- Interior of Mrs. Baubbach's cabin. The Klondike.

ACT II.

- SCENE 1:- Exterior of Post House on the way to Nome.
SCENE 2:- The Race over Chilkoot Pass.

ACT III.

- SCENE 1:- R. R. Station, Seattle, U. S.
SCENE 2:- Madison Street, Chicago.
SCENE 3:- A hotel room.
SCENE 4:- Chicago roofs by night.
SCENE 5:- Above the clouds.

ACT IV.

- SCENE 1:- Bill Casey's thieves den, N. Y.
SCENE 2:- A hall in second story of a New York Hotel.
SCENE 3:- Second National Bank, N. Y.

7. 3 50
100
300
27 50
100
28 50

1800
300
2100

"A RACE ACROSS THE CONTINENT."

A C T I.

SCENE 1:-

Interior of Klondike Jim's general store, bar-room and Faro Bank at "Hard Luck" on the trail to Dawson City in the Klondike.

Rough timber shanty interior. Bar up at back C. Window back of bar and window at back R. Door with exterior backing at back R. in corner. Dirty calico curtains at windows. Fans arranged outside to blow curtains as if by wind whenever door opens. Window glass half covered by white wash as if from frost. Snow storm beating against windows. When door is opened a fan outside blows snow into room. Wind machine etc. Table for Faro at R. Old rusty round stove at L. Shelves at sides with canned goods, tin cracker box etc. etc.

Tom Darrol, the Frisco Kid, Hank, Jim and Red Leary are discovered with two supers dressed as Miners, Jim back of bar, Hank putting wood in stove. Tom Darrol is over L. reading the Police gazette; The Kid, Red Leary and Supers playing cards at table R.

Kid

(As Hank puts wood in stove.) That's right Hank-- Try to get some action with that stove. My fingers are so stiff with the cold I can't hold my cards.

Jim

(Back of bar.) If this snow keeps up there won't no more sleds get over the Psss. I guess "Hard Luck" is bottled up for the winter.

Tom

(Throws his paper down angrily and gets up.) The man who named this place "Hard Luck" got it about right. The damned camp is dead.

Jim

(Looks out window.) Dead enough I guess-- and it looks to-day like the Lord was a trying to buy it.

Tom

We ought to have lit out when the rush began for the Carney digging. There are not thirty men left in this camp to-day and all of them are paupers or thieves.

Kid

Hold on! I don't let no man call me a thief.

Tom

Don't you-- well it's what every man calls you behind your back.

Kid

(Rises.) Well no man says it to my face.

Tom

Oh Lord! What's the use-- we are all in the same boat. There isn't a man in this room that would be here to-day if he dared show his face in Dawson City.

Kid

That's all right about Dawson City. They ran you out because you're a crook-- but not me-- and I won't let no man say so-- I'm here because my girl is here--

Tom

And she's here because she knifed a woman in the Venus Faro Bank.

Kid

Why damn you!

(He draws pistol-- Tom draws and covers him.)

Tom

Drop that!

Kid

Not me--

Jim

(Dodges back of bar.) Look out boys!

Kid

1/2

Kid

Let him look out--

(He aims his pistol as door opens and Blondy enters
She is a fine looking heavy woman dressed in furs
rough but picturesque. She comes between them.)

Blondy

Hello boys! What's this?

Kid

Get out of this Blondy.

Blondy

Put up your guns.

Tom

He's looking for trouble! Let him have it.

Kid

He said I was a crook!

Blondy

Well, so you are

Kid

He said you knifed a girl in Dawson.

Blondy

Well, so I did.

Tom

One of us is just as bad as the other. This is an outlaw camp
and everybody knows it. What's the use of putting on all this
side. Come on Frisco Kid-- are you looking for anything?

Blondy

No-- it's all off-- Put up that gun--
(The Kid hesitates.)

Put it up!

Kid

Well-- I--

Blondy

There-- there-- there-- Be a good little boy-- ha--nha-- ha--

Kid

I won't stand for a man talking about you.

Blondy

Kid, if you went after every man that talked about me you'd have to shoot up half the Klondike. Hank shut the door.

(Hank does so. Snow has been blowing in and curtains blowing.)

Lord how cold it is! Come boys-- have a drink.

Jim

That's the talk-- you're a corker Blondy.

(All go to bar.)

Blondy

Business bad?

Jim

No money in camp-- here you are--

(He passes bottle and fills glasses.)

Blondy

I came over for a package of cigarettes. Got any?

Jim

No--

Blondy

This is a Hell of a store.

Tom

(Raises glass.) Here's luck.

Blondy

Luck! Here! Oh no-- here's to the Klondike--- Damn it.

Jim

Right--

(All drink. Door opens and Mrs. Baumbach enters with a shawl over her head.)

Mrs. B.

Mine gracious! Such a coldness!

Tom

Shut the door!

Mrs. B.

All right.

(She shuts it.)

Say! Mine leattle Louie is sick-- I haf comed for a bottle of whiskey.

Jim

Five dollars a bottle.

Mrs. B.

Vot? In Chermany I buy me bedder than dot for fifty cents.

Blondy

Well if you don't like the country what do you stay here for?

Mrs. B.

Vot can I do? I haf six little children and it is so long a vay back to mine home--

Blondy

Oh you are always talking about your six children. Before I'd be bothered with the brats I'd throw them off the rocks there into the river!

Mrs. B.

Nine-- If dey vos your childrins I think they would jump off.
(Men laugh.)

Blondy

Hold on!

(She Xes to her.)

You look out you Dutch hog or I'll be teaching you manners.

Mrs. B.

Then you vill be teaching me some things vot you yourself never had.

Blondy

You--

(She springs at Mrs. B.)
(Mrs. B. catches her arm and twists her around,
throwing her way down R.)

Mrs. B.

(Following her up.) Yes me? Vot of it? Up by Dawson City
dey say you killed some wmanso -- but you don't kill
Gretchen Baumbach--

Blondy

I think it's up to me to teach you a lesson.

Mrs. B.

You ~~tax~~ teach me nothings-- all I vont of dis crowd is to mind
my business-- gif me dot bottles of whiskey and I vill go.

Blondy

(Draws knife out of her dress.) You won't go until I--
(She rushes at Mrs. Baumbach. Mrs. B. draws
enormous pistol and covers her.)

Mrs. B.

You'd better wait some little bits.

Tom

She's got the drop on you Blondy.

Mrs. B.

Dis camp ain't fit for some honest voman to live in-- Dey
vos nobody left in id but such as you-- but I haf my liddle
childrens to protect and I know how to do id. Put down dot
knives-- quick.

(Blondy drops knife.)

Now git out of mine way--

(Blondy moves back.)

I take dot whiskey.

(She takes bottle.)

Dere iss your moneys.

(She holds out to Jim a little package of paper
he opens it.)

Jim

Thunder--

Mrs. B.

I'd is right, I weighed it.

Jim

Look boys!

(All bend over bar.)

Tom

Gold!

Blondy

Gold! Say! You! Where did you get that!

Mrs. B.

Dot is my business; not yours.

Tom

(Stops her as she starts.) Hold on!

Mrs. B.

(Raises pistol.) If you!

Kid

(Catches her arm.) No you don't!
(He takes pistol.)

Tom

Where did you get that gold! There hasn't been a strike here since before you come-- Unless you have made it, you've been out-- prospecting like a man until the snow came and by God I think you've struck it.

Mrs. B.

Vot I did I did for mine little childrens and I keep for them-- mine-self!

Tom

No-- you've found gold-- and you are going to tell us where you found it.

All

Yes-- yes-- that's right.

Tom

And you don't go out of here until you do tell. Grab her--
(Blondy and Kid grab her.)

Lock the door!

(Jim starts for door as it opens and Hector Bayard enters with a Winchester rifle in his hands.)

Hector

No boys! Don't touch the door!

Tom

Who says so?

Hector

I do, because I am going to take that woman out!

(He puts his rifle to his shoulder and aims it)

Tom

You fool! We are six to one!

Hector

Yes, but there are sixteen shots in this gun of mine, and I never miss my aim.

Tom

Who are you?

(As Mrs. B. Xes to Hector.)

Hector

A Prospector trying to hit the trail for home-- I got caught in the storm and must find a shelter.

Mrs. B.

Well one good turn deserves some other-- you helped me ven I vas in troubles, now you make mine house your home.

Hector

At least I will see you to it.

Tom

You've got the drop on us now-- but you come back here if you dare!

Hector

Don't worry-- I am coming back, I wouldn't know how to be afraid of a crowd of men that were cowards enough to make war on one unprotected woman-- come--

(To Mrs. B.)

Tom

(Turns quickly drawing pistol.) I--

Hector

(~~xxxxxxx~~ (Covers him.) Drop it!

(The Kid also draws.)

and you!

(Both Tom and the Kid drop pistols Mrs. B. laughs and she and Hector exit and shut door.)

Blondy

Quick boys-- after him!

Tom

(Stops them.) Hold on--

Blondy

I tell you that Dutch woman has found gold--

Tom

Well what of it? We can't force her to tell us where it is-- The thing for us to do is keep our mouths shut and watch her.

Blondy

And starve while we are waiting for the snow to melt.

Tom

Not a bit of it. We will search her cabin to-night at midnight and if there's gold there we will have it.

Kid

You're right Tom-- that's just what we will do.

(Stage has grown darker as if night-- storm is worse than ever.)

Jim

Listen to that wind boys-- Lord what a night it will be! Come on, the drinks are on the house.

(They go up to bar and are about to drink as Sylvia's voice is heard very low and as if from a distance.)

Sylvia

Help! Help!

Kid

What's that!

Blondy

I thought I heard a cry--

Jim

It's the wind-- drink up.

(They raise glasses as if about to drink.)

Sylvia

(Outside.) Help me-- help me!

(They stand listening with their glasses in their hands.)

Blondy

A woman's voice!

Sylvia

(Outside.) Help--

Blondy

Open that door--

(The Kid Xes and throws door open. Sylvia staggers to C. of room and falls. She is completely covered with snow and from the open door the snow blows into room. Jim lights lamp and Xes it with it down to her as Blondy kneels beside her.)

Tom

(Lights cigar.) Who is she?

Blondy

Stranger-- girl-- I guess she's all in-- get her a drink of whiskey Jim.

Jim

Who's going to pay for it?

(Blondy pulls off Sylvia's glove and holds up her hand on which are several rings.)

Blondy

Look!

Jim

Diamonds-- to be sure the poor thing can have a drink.

Blondy

Shut that door boys and pile a little wood in the stove--
Damn you Jim-- hurry up with that whiskey.
(They do as she orders.)

Tom

Guess the rest of her party must have cashed in their checks--
It's a wonder how a kid like that got through.

(He sits astride of chair his arms on the back of it, a cigar in his mouth, Jim Xes to Blondy with whiskey.)

Blondy

Here--

(She raises Sylvia up.)

Try to drink it.

(She pours some down Sylvia's throat. Jim holds lamp and all group about.)

She ain't dead boys-- see look-- the life's coming back into her-- there--

Sylvia

Oh I am so cold-- so cold-- I-- Will! Will! Where are you!

(She gets to her feet and staggers, she almost falls and to support herself clutches the back of chair on which Tom is seated and clings to it. Tom seated astride chair looks up-- their faces coming very close together.)

Tom

Say-- you're a mighty pretty girl.

Sylvia

Will! Will! He is dead!

Tom

Tom

(Cigar in mouth.) There are lots of good men left.

Sylvia

You-- you must not talk to me like that, I-- I--

(She turns to the others.)

Help me-- for God's sake help me-- My brother and I were coming over the Pass on our way to Dawson City-- We got caught in the storm-- the dogs ran away and he and the driver were carried over a great cliff.

Kid

Blind Man's Jump--

Sylvia

But the snow is deep and he may yet be alive-- help him-- you will not let him die! If you are men you will go out and search for him.

Kid

There ain't a chance--

Sylvia

Try-- try-- you must try.

Blondy

It's no use to talk. It's death to the man who tries to face that storm to-night.

Sylvia

I have money-- plenty of money and I will give it all to the man who finds my brother,-- finds him alive or dead!

Tom

(Still in chair.) He's dead. There ain't a doubt of that. The only question is, what's to become of you.

Sylvia

Of me? What do you mean?

Tom

Just this? This storm bottles you up here in Hard Luck for the winter.

Sylvia

No-- no-- no.

Tom

Yes-- and "Hard Luck" ain't the place for an un-protected female-- you've got to have somebody to take care of you and of your diamonds-- and if the money you were speaking about-- and I guess I'm the man to do it.

Sylvia

You!

Kid

Hold on! You must take us for suckers Tom Darrol-- why you any more than the rest of us?

Tom

Gentlemen I am asking this lady to be my wife--

Sylvia

Oh!

Kid

It don't go! I won't stand by and see you cop all that money.

Jim

Nor me!

All

That's right.

Tom

Klondike Jim you're married. Frisco Kid-- I don't think Blondy would stand for you taking the girl. It was my idea gentlemen.

(He rises.)

I'm going to kill the man who says a word against it.

(He draws pistol.)

Kid

You can't bluff me!

(He draws his pistol.)

I'm in this!

Blondy

(To him.) You! You would marry her!

Kid

Yes!

Blondy

You!

(She catches his arm.)

Kid

Get out!

(He raises his hand and hits her-- she staggers back and falls into chair by table sobbing.
He Xes to Sylvia.)

Here! I'm as good a man as he is. Which one of us do you take?

Sylvia

Which one of two such men as you? I'd die before I would marry either of you!

Tom

This is a business proposition, you've got money-- we want it.
You've got jewels-- we want them--

Sylvia

I'll give you all I have if you will only let me go!

Tom

No! It ain't often we see a pretty face like yours-- I'm going to have you for my wife.

Kid

Then damn you fight for her!

(He and Tom face one another about to shoot)

Jim

Hold on! Before you boys shoot I've got one thing to say-- you two ain't the only ones in the house. I want money just as much as you-- and I can shoot just as good as either of you.

(He draws his pistol.)

Red Leary

And so can I.

Tom

Tom

I want the girl. To square the gang I'll split her money with you. Share and share alike.

Blondy

(Pleading.) Let him take her Kid!

Kid

No!

Jim

Hor me!

Blondy

Then go your way. I'm done with you.
(She Xes to C.)

Boys! This money don't belong to any one man-- the gang will share and share alike-- and the man who wants the girl shall pay for her!

Sylvia

No-- no-- save me from these men.

Blondy

You came between the Frisco Kid and me-- I loved him--

Sylvia

(Slings to her.) Save me!

Blondy

Save you!

(She throws her to floor.)

I'll sell you like a dog!

(She jumps up on chair.)

Boys! This is a square deal-- Her money goes to the gang-- The highest bidder marries the girl and keeps her jewels! What am I offered!

Kid

We won't stand for it!

Blondy

(Draws pistol.) Oh yes you will.

Leary

Leary

That's right!

Hank

That's right.

(They both draw and step one on each side of her chair.)

Blondy

Come on-- Cash bids-- Money talks. What am I offered?

Sylvia

Stop! You must not! You shall not; You shall not.

Blondy

You say another word and I'll sell you without a marriage..

Sylvia

(Sinks down on knees.) Oh my God!

Blondy

Money on the table-- go at it. The gang shares even-- Make your bid and we guarantee the winner gets the girl. What am I offered.

O.S. girl on table standing Blondy standing on blond throwing money gold on table

Fifty dollars.

(Puts it on table-- he is right. Blondy stands in chair back of it-- Sylvia on knees at C.)

Kid

One hundred--

(Puts it up from L. of table.)

Jim

Hundred and twenty-five.

Kid

Two hundred! and be damned to you.

Blondy

Kid!

Kid

Kid

There it is?

Tom

Two hundred and fifty.

Kid

Three hundred.

Tom

Three fifty!

Kid

I--

(Draws pistol.)

Blondy

Drop that!

(Covers him. He drops gun.)

I know he'd beat you!

Tom

My bid is Three hundred and fifty dollars-- My money is up.

Blondy

Three hundred and fifty-- Three hundred and fifty dollars for this girl-- once-- twice---

Hector

(Opens door and enters.) Four hundred dollars!

Tom

You keep out of this!

Kid

No! Money talks! If I can't have her I want a price-- Stranger your bid is good!

Tom

(To Hector.) I warn you to keep out of this-- I've got more money than any man here knows-- and the girl is nothing to you.

Hector

Hector

You say that money talks. Here's mine.

(He puts it on table Xes so he is at L.)

I am going to buy that girl.

Tom

Why?

Hector

Because while I've got a dollar stranger I won't see a woman sold like a dog. I'll buy her and set her free!

(Draws out cash.) Eighteen hundred dollars-- my last dollar but the girl is mine.

Sylvia

Thank Heaven-- there is one man here-- one hope-- go on-- go on--

Blondy

The bid is four hundred--

Tom

Five!

Hector

One thousand!

Tom

Twelve hundred dollars.

Hector

What!

Tom

Twelve hundred.

(Sylvia on her knees clutches Hector's hand)

Blondy

Twelve hundred-- going-- going--

Hector

(Counts his money.) Fifteen hundred!

(He throws it on table.)

Beat that if you can.

Tom

Hector

You say that money talks. Here's mine.

(He puts it on table Xes so he is at L.)

I am going to buy that girl.

Tom

Why?

Hector

Because while I've got a dollar stranger I won't see a woman sold like a dog. I'll buy her and set her free!

Sylvia

Thank Heaven-- there is one man here-- one hope-- go on-- go on--

Blondy

The bid is four hundred--

Tom

Five!

Hector

One thousand!

Tom

Twelve hundred dollars.

Hector

What!

Tom

Twelve hundred.

(Sylvia on her knees clutches Hector's hand)

Blondy

Twelve hundred-- going-- going--

Hector

(Counts his money.) Fifteen hundred!

(He throws it on table.)

Beat that if you can.

Tom

Tom

I can!

(Puts hand in inside pocket.)

Sylvia

Oh!

Hector

(Aside to her.) No use-- I'm all in.

Tom

(Draws out cash.) Eighteen hundred dollars-- my last dollar but the girl is mine.

Blondy

That's right. Eighteen hundred once--

(Hector stands between Sylvia and table with his back to her looking at Tom. He has his hands behind him--As Blondy says once-- Sylvia tears her dress open and draws out roll of bills and puts them in Hector's hands unseen by anyone-- he gets money in his hands-- Blondy goes on.)

Twice!

Hector

Two thousand dollars!

(He throws bills on table and covers Tom with pistol. Sylvia springs to his side and he puts his arm about her.)

and I guess I take the girl!

(DARK CHANGE)

SCENE 2:-

Exterior of Mrs. Baumbach's cabin. A small rough shanty, door C. and window L. of C. All painted to show snow but storm has passed and lights are dim but as ~~xxxx~~ scene starts go to red for sunrise and then comes on full white.

Paddy Burk a young Irish boy enters from L. with a milk can in his hand.)

Paddy

Oh worra-- worra-- Ouch the cold of ther' place-- sure me fingers are froze stiff a milking the cow an' divil a thing the poor beast had at all but ice cream.

(He Xes and knocks on door and calls.)

Milk-- O-- Milk-- Milk-- Oh Lord save me but I vas a fool to ever come to sich a Heathen country as this-- I'd done better to stay in Ireland.

(Door opens and Tilly comes out. Tilly is a young and pretty Dutch girl.)

Tilly

Goot mornings Paddy-- It vos cold ain't it.

Paddy

It is. How's the milk. It's froze stiff but it's good and sweet.

Tilly

Thank you.

(Takescan)

Mrs. B.

(At door.) Come in ~~and~~ out of the coldness Tilly.

(She sees Paddy.)

Oh! How you vos?

Paddy

I'm all right-- say-- have yez heard the news?

Tilly

Nine-- Vot it is?

Paddy

There's a stranger in camp-- name of Bayard-- Hector Bayard.

Mrs. B.

He vos a goot man-- Vonce last night he saves me from dose pad mens at Klondike Jim's.

Paddy

More power to him-- an' that ain't all-- sure thin devils found a poor girl a freezing in the snow lost night--

Mrs. B.

A girl! The poor thing? They did not harm her?

Paddy

They fought for her the creatures like a pack of wolves--

thin to end it they put her up at auction and sold her like a dog.

Mrs. B.

Got in Himmel-- vot a blace!

Tilly

Sold a vomans?

Paddy

Yis, but praise the saints this Mister Bayard comes along and buys her.

Mrs. B.

Him!

Paddy

Not to do her wrong God bless x him-- but to set her free and defend her from them that seek to harm her.

Mrs. B.

He vos the only ~~honest~~ honest mans in "Hard Luck". Who vos the mens?

Paddy

The gang down to Klondike him's.

Mrs. B.

Such a place-- Oh the bad place! It is no home for me or mine childrens-- quick Tilly-- take him in and gif him some good hot coffee vile I see if I can help the poor girl-- go on--

Tilly

Will you come paddy.

Paddy

Will a duck swimin-- sure I'm that hungry me insides tickles.
(He and Tilly exit.)

Mrs. B.

The sun is up-- it vill be some pretty days-- Vell I vill vake up mine childrens.

(She turns to exits as Hector enters.)

Hector

(From L.) Mrs. Baumbach!

Mrs. B.

So-- here you vos. I haf heard apoud you-- vell-- vere iss the lady?

Hector

Down at the Wells Fargo Express office-- I took her there last night-- the Agent said he'd look out for her while I came to you-- Mrs. Baumbach this young girl has just lost her only brother in the storm last night. Every dollar she had in the world those men robbed her of-- she is almost dead from grief and exposure-- I know that you have a house full of children of your own-- would it be too much to ask you that you should take her in?

Mrs. B.

Id iss because I haf childrens of mine own dat mine house iss free to any girl mit oudt a mother's love-- pring her to me.

Hector

I can't find words to thank you-- but remember I ask this only as a favor-- I have no money--

Mrs. B.

Pecause you spent it all to save her-- perhaps I haf some mon-
eys of mine own-- but neffer mind-- The goot Got meant us to help each other. Mine little ones shall share their pread and milk with her.

Hector

Mrs. Baumbach you are the nearest thing to an angel in all the Klondike.

Mrs. B.

The Klondike iss all right, Mister Bayard-- Got made it good-- the devil sent the men into it.

(She exits.)

Hector

So far, so good-- the poor girl at least will have an honest woman's sympathy.

(As he turns to X L. Tom Darrol and Blondy enter from L.)

Blondy

Blondy

Hello! Talk of the devil--

Tom

We were just wondering where you were to be found.

Hector

(Puts hands in overcoat pocket.) You wanted to talk to me?

Tom

Talk to you? Why you meddling tenderfoot! Did you think I'd let you get away with the bluff you threw last night? Did you!

Hector

Why to tell you the truth I didn't see how you were going to help yourself.

Tom

Well I'll tell you how! The girl is mine-- I want her-- will you give her up?

Hector

No!

Tom

Then my friends and I are going to take her from you!

Hector

Do you think you will be allowed to do it?

Tom

Allowed? There is no law here in Hard Luck-- allowed! who will stop us.

Hector

I will.

Tom

You!

(He draws pistol fiercely.)

Hector

I've got you covered through my ~~xx~~ coat pocket and if you move

I'll kill you!

Blondy

(Catches Tom's arm.) Look out! He means business!

Heer

Yes-- about this and about the young lady whom fate has put into my hands to care for-- you and I are strangers but men who know me know that I never break my word-- and I have given my word to guard this woman safe from men like you.
(Exits past them.)

Tom

I--

(He starts to follow.)

Blondy

Hold on--

(She catches his arm.)

Better not Tom--

Tom

Why not?

Blondy

Because from the looks of that fellow he's man enough to call your bluff and call it good and hard!

Tom

Well let him look out. That's all-- I'll get him yet.

Blondy

All right-- I am sure I hope you do-- with him out of the way I'll get a chance to get square with that girl who made the Kid go back on me-- I'll--

(She looks out R.)

Hello! Who's that?

Tom

(Looks.) Another stranger

(Will Crane enters, a young well dressed man but pale and covered with snow.)

Will

Quick! Tell me! I am in ~~xxkx~~ awful trouble-- my sister-- we met with an accident on the trail last night-- my sled went

over a cliff-- I was unconscious-- almost frozen-- but at last I have made my way here-- I can not find her-- can you give me news of her?

Tom

Yes--

Will

Is she safe-- is she alive!

Tom

Yes--

Will

Thank Heaven-- I feared the worst. Even if she could have reached this camp I feared that she might have fallen into the hands of some desperado-- I pictured her at the mercy of some rough and brutal man-- and I had sworn-- if my fears were true-- to kill him--

Tom

Why she--

Blondy

(To him.) Shut up!

(She Xes him to Will.)

So! You think yourself man enough to kill anyone who wronged your sister.

Will

Yes! but where is she! Tell me!

Blondy

She's with a man.

Will

What?

Blondy

A man who last night bought her from a crowd of drunken thieves and gamblers!

Will

My sister!

Blondy

Bought her as though she were a dog!

Will

Where is that man! I will save her from him!

Blondy

You-- you come too late!

Will

What!

Blondy

For almost ten hours he has had her in his power!

Will

I-- I am going to kill that man.

Tom

Stranger-- I thought at the time it was a dirty trick to sell a girl like that, and if you say so I'll point him out to you.

Blondy

Only remember he is a dangerous man-- don't give him a chance-- shoot him on sight.

Will

In cold blood-- when his back is turned?

Blondy

Yes,

Will

I am no coward! I will kill him I will give him a man's chance.

Tom

What chance did he give your sister?

Blondy

He will kill you! Then what is to become of her?

Will

Will

You are right. He gave her no chance-- I'll give him none-- point him out to me!

Tom

You have a gun?

Will

No.

Tom

Take mine.

(Holds it out to him.)

Will

Why should you do all this for me? I do not trust you sir!

Tom

I offer you a chance to get square with the man who has wronged your sister--but if you are afraid!

Will

Afraid? Give me the gun!

(He takes it.)

Tom

Come on-- I'll take you down the back trail. You will find them together.

Will

Come!

Blondy

You won't lose your nerve?

Will

Lose my nerve! My sister was all the world to me!

Blondy

Once you have killed this man, the worst will be over-- and I will help you to comfort her-- I will be a sister to her.

(They exit at R. Pause and Sylvia and Hector enter L.)

Hector

She is a good woman and with her I am sure you will be safe.

Sylvia

I will not try to thank you for all that you have done for me.

Hector

There is no need of thanks. I would have been branded all my life with shame-- had I done any less.
(He knocks on door.)

Sylvia

And you will take me down the trail to hunt for my brother?

Hector

As soon as you get some breakfast, and by the way-- take this.
(He hands her his revolver.)

Sylvia

You think I am in danger?

Hector

You will be safer with that. I have another-- I must leave you for a time-- and outside of this honest woman's family I warn you to trust no one in this camp.
(Mrs. B. comes to door.)

Mrs. B.

Vell-- come in-- de breakfast iss waiting.

Hector

This is Miss Crane, Mrs. Baumbach--

Mrs. B.

She iss kindly welcome--

Sylvia

I-- I thank you-- I-- I have need of friends-- but ought I to trouble you?

Mrs. B.

Mine house iss full of childrens now-- but dere iss always room for more-- you haf lost de von you love?

Sylvia

Yes-- I-- I have no one now-- no one if he is dead-- no brother-- no father, no mother.

Mrs. B.

If you say so I will be to you a mother-- come--
(She catches Sylvia in her arms.)

Hector

Mrs. Baumbach!

Mrs. B.

Come in and shut de doora and don't be some jackasses.
(They exit. Blondy, Tom and Will run on from R.)

Blondy

There! You sae them there together!

Tom

That was the man!

Will

What house is that?

Blondy

The worst dive in the camp-- the woman who once enters that door is lost-- for- ever--

Will

Ah!

(He runs for door.)

Tom

(Catches him.) Hold on! They would kill you if you went in there!

Will

I don't care-- I--

Blondy

If you mean business I'll call him out.

Will

Will

You need not be afraid, I mean business!

Tom

Mind! You are not to give him a chance!

Will

Not one chance--

Blondy

Hold the gun behind you! Ready!

Will

Ready!

(Blondy Xes and knocks on door.)

Hush-- Hush!

(Mrs. B. enters at door with broom.)

Mrs. B.

Vell? Vot do you want?

Blondy

There is a stranger in your house-- a man who came into camp lastnight?

Mrs. B.

Yah?

Blondy

I want to see him.

Mrs. B.

Nine.

Blondy

Tell him a lady wants to see him.

Mrs. B.

Vere iss the lady.

Blondy

I am the lady.

Mrs. B.

Vell I iss glad I iss only a vomans.

Tom

(Xes up to her.) Send him out or we'll go in to him.

Mrs. B.

Get out!

(WX Swings at him with broom he and Blondy
run over L.)

Come around mine house again and I make you into cat meat and
use you to poison cats

Will

Will you tell him that a stranger wishes to speak to him.

Mrs. B.

Oh, I didn't see you-- Yah-- I vill tell him-- and I tells
you something too-- you may be an honest man, but I don't like
your ~~company~~ company.
(She exits.)

Blondy

You are ready?

Will

Yes.

Blondy

And you are not afraid?

Will

I am only afraid that I will not get the chance to kill him!

Tom

He's coming! Shoot quick!

Will

Yes.

(Hector steps out.)

Blondy

Now!

Will

(Aims.) I've got you!

~~Hector~~ Hector

What!

Will

You are the man who wronged my sister.

Sylvia

(Throws open swinging window shutter so that she is
between them.)

No! He is the man who saved me!

Tom

Fire!

Sylvia

No.

Tom

Will you fire!

Will

No!

Tom

(Throws him L. and takes his pistol and aims at Hector.)
Then I will!

Sylvia

(Covers him with pistol from window.) Then so will I!

(DARK CHANGE.)

SCENE 3:-

Interior of Mrs. Baumbach's cabin. Window at back R. Door back L. Door to other room R. Cook stove down L. on which is frying a pan of bacon-- Mrs. Baumbach at stove and Tilly setting table up at R. All along wall at L. is a double tier of bunks with curtains.

Paddy seated at R. grinding coffee in a coffee grinder. Window glass whitewashed as if frost covered. Old couch on which is a blanket down stage at L.

Mrs. B.

Hurry up dere Tilly iss the table set.

Tilly

Yah!

Mrs. B.

Den call the childrens.

Tilly

(X to bunks.) Wake up! Wake up! Mine gracious Modder dey von't wake up.

Mrs. B.

Vait. I vill do it.

(She Xes up)

Childrens wake up.

Tilly

Dey von't do it.

Mrs. B.

Vait! I do it. Childrens breakfast!

(Six children in comedy Dutch pajamas and night caps stick their heads out of berths between curtains.)

Kids

Yes Modder.

Mrs. B.

Come on out of dot. Hurry and dress yourselves-- be quick-- be quick,

(She drives all the children out at door R. Tilly goes with them.)

Mine gracious such a laziness. Here Paddy look down the path and see if those gentlemens are coming.

Paddy

All right.

(He Xes to window and blows his breath on window and rubs the whitewash off and looks out.)

Mrs. B.

Can you see dem?

Paddy

No-- nobody.

Mrs. B.

Then get me a pail of water while I fry the bacon--

(Paddy takes pail and exits at door back L. as Mrs. B. starts to fry bacon and Sylvia enters from door R.)

Sylvia

Your daughter says that breakfast is ready-- may my brother come in?

Mrs. B.

Sure-- he is welcome--

Sylvia

(At door.) Come in Will.
(Will enters.)

Will

That bacon smells good Mrs. Baumbach.

Mrs. B.

Fine-- no better anywhere-- Bacon iss good for the childrens.
(Doorm opens and Hector enters with his rifle)

Hector

That Irish boy told me to come right in.

Mrs. B.

Det iss right, you vas just in time for breakfast.

Hector

And I bring good news with me-- The sleds are through from Dawson City and they say that there will be time to catch the last boats for Seattle.

Will

It will be a rough trip.

Hector

It was an early storm and the boats have a chance to get through the ice-- the danger would be in getting pver the pass.

Mrs. B.

Vell I don't care vot the danger iss-- I and mine childrens are going to do it.

Sylvia

You?

Mrs. B.

Yah! Dis camp iss too tough for me-- You are all honest peoples-- I can trust you-- look-- wait.

(She Xes to rough wooden cupboard on wall and opens it.)

Look!

Hector

What is it?

Mrs. B.

Gold-- und I haf many times as much hid safe away-- mine little Hans-- he found a cave over on the hill dere-- pack of de house in it we found gold-- und now I am going home to Chermany-- I am not poor no more-- I am rich-- see--

(She takes out a handfull of gold and shows it to them, they bend over her and look at it. Through the window at back where Paddy rubbed off the frost the face of Tom Darrol is seen, a moment later Blondy looks in.)

Hector

f the camp knew of this you would be robbed and murdered.

Mrs. B.

t iss for that I am going home wuick dis very ay.

(Blondy and Tom disappear from window.)

Hector

am going also-- and if you will let me I will help you to
et your children safe to Seattle.

Mrs. B.

am much obliged.

(She sets basen on table.)

Hector

To Sylvia.) And you are you still determined to go on to
awson City.

Sylvia

es-- we came out here to try to make our fortune-- we must
go on.

Mrs. B.

Xes to door.) Breakfast-- Breakfast!

Tilly

All right Ma--

(The children all run in led by Tilly and sit
on long benches one on each side of table,
these benches set up and down stage so that all
may be seen.)

Mrs. B.

it down everybody-- you Heinrick stop shoving your sister--

W

(She sits.)

Iss everybody comfortable?

Sylvia

Everything is very nice I am sure.

Mrs. B.

Mrs. B.

Den ve vill begin.

(She bows her head.)

For vat ve are apoud to receive may the goot Got make us truly thankful. Hans you pig don't eat until I tells you too--
Now-- eat!

(Each child grabs a piece of bread and begins to eat.)

(Door opens and Paddy enters with water.)

Tilly

Hurry up Paddy pefore Hans eats all the breakfast.

Paddy

Ah I don't vant nothing!

Tilly

(Xes to him, as others eat and drink.) Come on--

Paddy

I'm scared to eat before them gentlemen and the lady.

Tilly

You iss all right Paddy-- just you watch me und do just what I do.

Paddy

I ain't got the manners.

Tilly

Yes you have-- watch me und do just vot I do.

Paddy

I'll do me best.

(They X to table.)

Mrs. B.

Come on you two--

(They sit. Tilly arranges her knife and fork
Paddy sits opposite her and carefully mocks
every thing she does.)

Have a piece of bacon Tilly?

Tilly

Nein.

Mrs. B.

Have a piece of bacon Paddy?

Nine!

Mrs. B.

What's the matter mit you two? Why won't you eat a piece of bacon.

Paddy

Sure I asked for nine and the devil a one I got at all.

Mrs. B.

Here then

(She puts a piece of bacon on his plate he drops it on table.)

Paddy

Oh go to the devil ~~xaxx~~ yez slippery thing!

Tilly

Hush paddy! Do wot I do?

Paddy

All right.

(She makes various movements and he imitates her drinking when she drinks etc. She makes signs to him to stop and he imitates her signs.)

Mrs. B.

(Sees Tilly.) Vot iss it Tilly?

Tilly

Oh mother!

(She throws her arms about Mrs. B.)

Paddy

Oh mother!

(He throws his arms about Sylvia who sits next to him. Sylvia jumps up, Tolly jumps up and pounds table.)

Tilly

Nein! Nein! nein! nein!

Paddy

(Jumps up and pounds table.) Nine! Nine! Nine!

(Tilly sits in chair and puts her head down on her arms, Paddy does same, she raises her head, he also, she sees him, she jumps up angrily he follows, she stamps her foot, he does the same. She throws herself in her mother's arms-- Paddy throws himself into Sylvia's.)

Hector

What is the matter with you?

Paddy

I'll be damned if I know-- sure I was trying to be genteel.

Tilly

I was ashamed of you!

Paddy

Faith I only done what you done?

Mrs. B.

Has everybody had enough.

Tilly

Yes--

Paddy

Yes-- and I hate to be a liar.

Mrs. B.

Then run quick to the mine all of you-- put on your coats as you go.

Tilly

Hurry up.

(Children pick up coats and run out.)

Paddy

And I'll be going wid'm'em.

Mrs. B.

I vill follow-- run along-- you stay here Tilly.

Tilly

(Yes, Ma.

(She works at L. as paddy and kids exit at back)

Mrs. B.

First I vill hire me a sled and get all ready to-night I start for Chermany-- Make yourselves at home-- till I get back.

(She puts on coat and shawl and exits. Hector helps Sylvia on with coat.)

Will

Where are you going Sylvia?

Sylvia

Mr. Bayard and I are going to walk up the trail and try to find our sled-- you had better not try it Will-- until you have quite recovered from your fall.

Will

I guess you are right, but I will walk with you a little ways.

Hector

Come then-- but you had better take it easy for a day or two.

(They exit. Tilly works about room singing a Dutch song at end of song she exits door at R. Tom's face is seen at window and he and Blondy enter.)

Tom

Only the girl at home.

Blondy

And the gold is there!

(She points to cupboard, they start for it as there is a sharp knock on door.)

Tom

Wush!

(They stop-- knock comes again.)

Tilly

Tilly

(Out R.) Coming!

Tom

Look out!

(They run back of curtains of bunk. Tilly enters and X to door and opens it, Clifford Wilson a lawyer from the East enters.)

Tilly

How you vos.

Wilson

My name is Wilson, Clifford Wilson.

Tilly

Yah?

Wilson

I am a lawyer from New York.

Tilly

Yah.

Wilson

I just got in on a dog sled over the Pass — I am in search of a lady and a gentleman — Mr. William Grane and his sister Miss Elvia Grane. I hear that they are your guests?

Tilly

Yah.

Wilson

I must see them at once!

Tilly

Vell maybe I told you where they vos-- mind maybe I don't.

Wilson

What do you mean?

Tilly

Just this- - dey iss friends of mine und I tells you nothing

until I know you was not going to harm them.

Wilson

I know no better way to convince you of that than to tell you my errand-- Their uncle Herman Crane died in New York two months ago and left them a fortune of over a million dollars.

Tilly

Mine gracious! Over a million dollars!

Wilson

On the condition that one of them shows up at the 2nd. National Bank of New York before twelve o'clock on November twenty-first. If at that hour neither of them appear the money is to go to charity.

Tilly

Here iss not time to go so far.

Wilson

Yes there is, if they start to-day. That is the reason of my haste. I have followed them all the way from New York City-- I have a sled and good dogsady, they must start at once.

Tilly

You will go mit dem--

Wilson

No-- I will give them a letter of identification to the officers of the Bank-- that is all that is necessary-- but you must lose no time in finding them. Every moment is precious.

Tilly

Quick dem-- de chentlemans iss not far away-- you run dot way and I run dis way-- one off us iss sure to find him.

Wilson

Good! Be quick!

(They exit, he turns R. past window, she turns L. Tom and Blondy come from behind curtains.)

Blondy

You heard! One million dollars!

Tom

Tom

Yes, I heard, and I am going to get it!

Blondy

How?

Tom

If we can make that lawyer think that you and I are Sylvia and Will Crane he would give us his letter of identification to the Bank and we could get the property in our hands before the trick was discovered

Blondy

It might work. If ~~we~~ we could see the lawyer, before he sees the real William Crane.

Tom

We have got to do it.

Blondy

Suppose he knows Crane.

Tom

That's the chance we take, but I don't think it likely-- He has traced them here by their names-- if we say that we are the Cranes I see no reason why he should doubt it.

Blondy

It's worth trying. Come on--
(She opens door.)

Tom

(Looks out.) Some one coming--

Blondy

It's all off-- The Dutch girl has found him.

Tom

Quick! We will do it yet.

(He drags her back of curtains as door opens and Tilly and Crane enters.)

Will

There is the man.

Tilly

He has not come back yet. Wait.

(She runs to door and looks out.)

I see him coming up the hill.

(She calls.)

Here! Here! Here!

(She waves her hand.)

Hurry up!

(She enters.)

He is coming.

(She Xes to him.)

Will

Over a million dollars! It can not be true!

Tilly

Sure, and it's all for you and your sister.

(Blondy and Tom creep out, Tom draws knife

Blondy takes rope from hook on wall and they
creep down on Tilly and Will.)

Will

A fortune! For us! My luck has turned at last!

(Tom stabs him in the back, he falls onto couch.

Tilly screams Blondy catches her by throat.)

Tom

Stop her noise!

Blondy

I've got her.

Tom

(Bends over Will.) He's dead, all right.

Blondy

Help me with this one!

(They tie her.)

Tom

Pull that tight-- so-- so-- Now a gag--

(They gag her.)

Blondy

Throw her in here!

(Tom picks her up and throws her in top bunk.)

Tom

(Draws curtain of bunk.) She's safe.

Blondy

Search him--

(She points to Will. Tom Yes and searches him)
He may have papers with his name on them.

Tom

Yes-- here.

(He takes papers from Will's pocket as Blondy runs up and looks out door. Tom covers Will with blanket.)

Blondy

Quick! He's coming!

Tom

All right!

Blondy

(Points to floor.) Look!

(She stoops and wipes floor with a white cloth and holds cloth up showing blood on it.)

Tom

Look out!

(She drops cloth as door opens and Wilson enters)

Wilson

Ah! I am glad to find you at last you are---

Tom

William Crane-- and this is my sister Miss Sylvia Crane--

Wilson

I am very glad to know you.

(He takes her hand.)

My name is Wilson I--

(He drops ~~his~~ her hand and looks at his own hand)

Good God! What's that!

(His hand is red.)

Blondy

Blondy

Blood!

Wilson

Yes-- why should your hand be red with blood!

Tom

My sister fell and cut her hand-- we met with an accident yesterday.

Wilson

Oh-- I-- I am very sorry-- but to business.

Tom

It will save time if I tell you that the little Dutch girl reported to me all that you told her!

Wilson

Where is the girl?

Tom

I sent her for her mother but we lose time-- you were to give me a letter to the Bank in New York identifying me as William Crane.

Wilson

Before I will consent to do that I must have proof that you are the man you claim to be.

Tom

Here.
(Hands him letters and papers he stole from Will.)

Wilson

(Looks at them.) Good! Here--
(He gives Tom a paper.)
This letter is to the Bank-- Present this to them in Berlin before twelve o'clock on November 21 and the money will be turned over to you without question.

Tom

I shall start at once.

Wilson

Wilson

Your sled is waiting in front of the Wells Fargo office-- I myself will see you off!

Tom

I will not keep you waiting.

Wilson

All will be ready for you.
(He exits.)

Tom

Blondy we've got him! We are rich girl-- do you hear! we are rich-- ha-- ha-- ha!
(Both laugh.)

Blondy

Wait! Hold on-- we haven't got that money yet. We've got to go around the world to get it, and as soon as that girl learns of this she will follow us.

Tom

Let her follow-- she will be too late to get the last boat to Seattle.

Blondy

It's a great game Tom! It's going to be a race across the Continent!

Tom

Good! All we need now is money.

Blondy

And the gold is there!

(She points to cupboard.)

Come on!

(They X and break the door open and take out gold as they do so Tilly crawls from bunk with the rope loose about her and Xs quickly out door as she shuts the door they turn.)

Tom

What's that!

(They run to door.)

Locked!

Blondy

(Looks at bunk.) The girl is gone!

Tom

(Draws gun.) She's gone to warn the others-- Listen-- I'll start at once-- you stay and round up the gang to keep that girl from following me-- here is the gold-- Stop her at any price-- I'll wait for you aarake's in Seattle if I can. If not join me in New York.

Blondy

I'll get the gang to stop the girl but how will we get out that door!

Tom

Like this!

(He puts his pistol against key hole and fires the door flies open and they run out and turn L. Short pause-- Hector and Sylvia run in from L.)

Hector

I thought I heard a shot?

Sylvia

Yes, I am sure of it.

Hector

Everything seems to be all right, except that the fire is out-- are you cold?

Sylvia

Yes-- very-- you see I am not used to this-- and I-- I am nervous and up-set.

Hector

Poor little girl-- I-- I suppose I have no right to say it, but I-- I don't want to go away to-day and leave you.

Sylvia

I-- I would be glad if you were going with us-- to the North.

Hector

There is still time for me to change my mind, I-- Miss Crane-- ask me to stay and I will forget all my hunger for civilization

and for home-- and I will go North-- with you.--

Sylvia

You-- you must decide that for yourself.

Hector

I-- I will stay-- with you--

Sylvia

(Takes his hand.) I am very glad.

(He looks down at her bravely.)

Hector

Good! That is settled!

Sylvia

Yes-- now let's light a fire-- the room is very cold--

Hector

And I forgot all about it. Wait I'll get a blanket to put around you-- I--

(He ~~turns~~ turns and takes blanket from off couch.)

Oh--

(He cries out as he sees Will's body as he uncovers it.)

Sylvia

Will!

(She runs to him.)

Hector

Dead!

(She sobs-- door opens and Wilson enters.)

Wilson

I beg your pardon.

(He kneels down.)

Why doesn't Crane come?

Hector

What?

Wilson

Where is William Crane?

Hector

There!

(He points to body.)

Wilson

What-- no-- that is not Crane.

Sylvia

It is my brother, and he is dead.

Wilson

Your brother! Who are you?

Hector

This is Miss Sylvia Crane!

Wilson

Then I have been fooled! Out witted and betrayed! I came here to find Wm. Crane and his sister. They are to receive a fortune of a million dollars if they arrive at the 2nd. National Bank of New York before noon on November 21st.

Hector

What?

Wilson

If this dead man is Wm. Crane and you are his sister who are the two I met here-- who is the man who called himself Crane and is now journeying after that fortune?

Sylvia

He is my brother's murderer!

Wilson

His name?

Hector

Tom Darrol!

Sylvia

Come!

Wilson

Wilson

What are you going to do?

Sylvia

Win my Uncle's fortune and bring Justice to my brother's murderer!

Wilson

You! Alone!

Hector

No! Not alone-- to New York you say-- we will race him across the Continent together!

Sylvia

Come! come!

(They turn and start for door as it opens and Blondy, Hank, Red Leary enter.)

Blondy

Oh no you don't!

(They cover them with pistols.)

Wilson

That is the woman!

(He points at her.)

Blondy

You know too much.

(She shoots him, he falls, Hector draws gun-- Leary, and Hank grab him. Blondy takes Sylvia No screams.)

Kill him! I've got the girl!

(As she drags her to door and men are about to kill Hector the door opens and Paddy, Tilly, Mrs. B. and a few supers run in with guns.)

Mrs. B.

You'd better gif her up already!

C U R T A I N.

For picture let Will Crane moove his arm-- Hector points and Sylvia runs to him with cry of joy. Comedians draw Heavies out door with their guns.)

"A RACE ACROSS THE CONTINENT."

ACT II.

Exterior of Post House on the Road.
From Dawson City to Nome. Rough post house at stage R. Door in House and window in second story. This window is low, the bottom being about eight foot above stage, and the house is set at such an angle, that part of the interior of the second story room can be seen Snow cloth down. Drop of snow covered Chilkoote Pass as lights go down snow covered mountains lights ~~go down~~ up. At stage L. is a high cliff with a path to top, this path is really a slide or helter skelter and is only used for comedy entrance. It must be long and steep and the top of it must be masked by a wing so that entrances are made only by sitting on the slide while out of sight of audience and sliding on! Back of this slide is supposed to be the road and it is not so high as the slide. The effect being that the path is a short cut up a bill. The road being on lower level. Drop etc. transparent for light effects and set should be made as effective as possible. Scene second is all set and all that is necessary is to strike the slide and take up the back drop.

Blondy and the 'Frisco Kid enter from road back of run at L.

Kid

There ain't a chance on earth of your catching him. I tell you he is in Nome by this time.

Blondy

Why is he? He's got to eat hasn't he, and we got away only one hour behind him. We will try the Post House, he may be there.

Kid

(As they X to door.) If he's not we stand a chance of catching him on the trail.

(He pounds on door.)

Blondy

Blondy

Be quick Kid!

(Shifty Smith enters.)

Smith

(On steps.) Well, what's up?

Kid

Have you got a man stopping here by the name of Darrol?
Tom Darrol?

Smith

No.

Blondy

Not Darrol.

(Then aside to Kid.)

He wouldn't give his own name --

(Then aloud.)

Crane is the name. Wm. Crane.

Smith

(Calls in door.) Hey! Crane!

Tom

(Inside.) Well,

Smith

Folks to see you?

Tom

What?

(He springs out door with a gun in each
hand.)

Who is looking for me?

Blondy

It's all right Tom.

Tom

Oh, it's you and the kid -- how did you get here?

(Smith exits.)

Kid

Kid

Dog sled from Hard Luck. We were bound we'd catch you.

Tom

I drove the heart out of my dogs getting here, and have got to give them a few hours rest. Is anyone following me?

Blondy

Anyone? Well I should say so -- we tried to hold them back but it was no go. Sylvia Crane and Hector Bayard are only ten minutes behind us and riding like the devil.

Tom

After me?

Blondy

Hector Bayard swears he's going to beat you to Berlin and save that fortune for the girl --

Tom

Does he well let him try it -- Once outside the Klondike he might have a chance but he's got none now.

Blondy

Don't be a fool, harness up your dogs and get away before he comes.

Tom

Not me -- when a man is hunting for trouble with me I don't generally run away. I stay and face it out.

Kid

What's the game?

Tom

This stranger who butted in on my business will be on my heels all the way to New York unless I settle with him, once for all -- He's bound to stop here at the Post House if only to feed his dogs --

Blondy

Yes, he will stop here --

Tom

One of us -- He or I, never leaves this place, he took that girl from me once, didn't he? Well I am going to get here back again to gnith.

Blondy

He's a brave man Tom. He will never give her up. You'll have to kill him.

Tom

That's just what I am going to do.

Kid

How?

Tom

Shifty Smith here -- the man who keeps the Post House is an old Pal of mine, he'll go the limit for a handful of gold. If they stop here at all, and I'm sure they will, I want to prevent their going on to-night. I want them to stop here in this house.

Blondy

As long as they think you are ahead of them they won't stop.

Tom

I'll fix that Kid, as soon as they put the dogs in the shed I want you to go in among them and cripple a couple of the brutes. Cut the cords of their legs with your knife.

Blondy

That's right, then they have got to pass the night here--

Tom

There's a room up stairs with a trap door in the ceiling. I'll have Smith put the man in there and then we've got him.

Blondy

It sounds good, and I think -- Hold on! Listen!
(Sleigh bells are heard out L.)

Listen!

Kid

(Runs up and looks out L.) Yes, it's them!

Tom

Look out! They will see you! Come inside.

Blondy

Right.

Tom

Remember Kid! It's up to you to cripple a couple of those dogs.

Kid

Sure --

Tom

I think by morning Mr. Hector Bayard will wish he had learned to mind his own business before he came to Hard Luck.

Come on --

(They exit. Bells nearer and Hector and Sylvia enter down road in dog sled drawn by six dogs.)

Sylvia

Here we are.

Hector

Hello, Hello!

(Smith enters from house and stable man enters to take dogs off.)

Smith

Well --

Hector

See that those dogs are fed.

(He helps Sylvia out and they X to C. as man takes the dogs out L.)

Sylvia

How long are we to stop?

Hector

Not over an hour. We must get to Nome before the last boat leaves for Seattle.

(He turns to Smith.)

See that a good dinner for two is cooked at once.

Smith

All right!

(He exits.)

Sylvia

Do you think this man Tom Darrol is far ahead of us?

Hector

No. He had only none hours start and our dogs are fast. You saw how easily we passed Mrs. Baumbach and her children.

Sylvia

It is an comfort for me to know that she is close behind me. I almost thin I must have been mad to start off with you alone-- on a journey like this

Hector

This is the Klondike Miss. We don't figure out just as you do in the East, out here an honest man can be a woman's friend without thought of scandal --I am almost a stranger to you, but with me you are as safe as you would be with your father -- or your brother.

Sylvia

My brother! Oh Will, poor Will, do you think he has a chance for recovery!

Hector

Every chance -- he is young and strong and we left him in good hands. In a few months he will be himself again.

Sylvia

And when he is well if we can only save that money, all his troubles will be over --

Hector

We will get that money all right. You just leave that to me.

Paddy

(Runs in on road at L.) Mister! Say Mister!

Hector

Hello Paddy? You here already?

Paddy

Paddy

Faith if I wasn't here how the devil would I be talking to yer?

Sylvia

Where is Mrs. Baumbach?

Paddy

She stopped wid at a friend's cabin over yonder, an I run ahead to tell yez she an' the kids were coming over to see yer while the dogs had their dinner.

Sylvia

Are the children all well?

Paddy

One or two of them felloff the sled on the way, but praise the Saints we picked them all up.

Sylvia

You must try to take care of them my boy.

Paddy

I will that. Wasn't I telling Mrs. Baumbach if she'd take me out of this awful Klondike I'd be her servant all me life.

Hector

So she's going to take you to New York and make a Dutchman of you.

Paddy

Heaven knows that's bad enough, but if I'd stayed here it would be worse, I'd rather be a live Dutchman than a dead Irishman.

Mrs Baumbach

(Out L..) Hello! How iss? Hello.

Paddy

There she is now? Coming over the hill, she's took the short cut -- Hello --mHello --

Mrs B

(Outside.) Ve iss coming.

Mrs B
Sylvia

(Looks out L.) Be careful! Oh!

Paddy

Look out!

(Sylvia screams, Mrs. Baumbach, Tilly and six children enter from back of wing on slide and slide to C. yelling.)

Tilly

Help!

Mrs B

Murder!

Paddy

Are yez hurt?

Mrs B

(Sitting at C. on stage.) Did you think I did it for fun?

Paddy

Yez fell didn't yez?

Mrs B

Nine. I did it on purpose.

Hector

Let me help you.

(He and Sylvia help her up.)

Mrs B

Oh! Oh!

Sylvia

What is it?

Mrs B

Something is broke?

Hector

Your leg?

Mrs B

Mrs B

Nine, Mine bottle of whiskey -- Nine --
(She takes it from her pocket.)

It iss all right.

Paddy

(To Tilly.) How are you?

Tilly

I always wanted to be a traveller, I enjoy him very much.

Mrs B

Ve just comed over to ask you how long you vas going to stop.

Hector

Just long enough to feed the dogs, how about you? Are you going on to-night?

Mrs B

Nine, mine children are too tired..

Sylvia

I wish I might wait and travel with you but I cannot. This man who is trying to rob us of our fortune is probably miles ahead of us and we must not rest until we overtake him.

Mrs B

Dot iss right. Maybe you catch him at Nome, if not go on to Seattle -- I vill ask there for you.

Hector

Long before you get to Seattle we hope to be half way across the United States.

Mrs B

Maybe, but the race iss nod always to the soonest. Come children.

Sylvia

And we shall not see you again?,

Mrs B

Maybe ven I get mine children to ped, I vill come back and

see you start -- if not -- goot bye --

Sylvia

Goode-bye! God bless you!

Hector

Good-bye!

Mrs B

Come childrens, Tillyngif me your hand. Don't nobody fall!
Now come!

(She takes Tilly by the hand and runs out
L. on road all the kids in single file
each holding the next one by the skirt the
largest next to Tilly and the smallest last.
Paddy runs out with them. Sun set effects
begin.

Hector

Come Miss, our dinner must be almost ready.

(As they start to X to R. Smith enters from back
of house R.)

Smith

Say Mister!

Hector

Well?

Smith

Something is the matter with your dogs.

Hector

What?

Smith

A couple of 'em has got broken legs.

Hector

Impossible!

Smith

It looks to me like someone has been cutting 'em with a
knife.

Hector

Miss Crane! Go in the house please, I must see to the dogs!

Sylvia

I will go with you!

Hector

It is no place for you. If any coward has injured those faithful helpless animals, I am going to find him and punish him.

Sylvia

I am only a woman but I would like to help you punish a man like that!

Hector

You are safer here, go in at once. Now, sir --
(Tom Smith.)

Come with me.

(He and Smith exit back of house.)

Sylvia

Go in at once! One would think I was a child the way he gives me his orders, I suppose I should be angry, and yet I am not. I -- I like it, and I like him.

(She Xes up to door and opens it showing Tom in doorway, looking at her. She falls back a step.)

You -- you --

Tom

I kinder thought we'd meet again.

(She starts up R.)

Hold on! Stop or I'll shoot you dead!

(He covers her with pistol, she stops.)

Come back here!

Sylvia

No!

Tom

If you love your life you'll do as I order.

Sylvia

I do not love it well enough to take orders from a man like you.

Tom

You took Bayard's order when he told you to go into the house.

Sylvia

That is different. He is a man.

Tom

He will be a dead man before I get through with him.

Sylvia

You are going to murder him?

Tom

Yes, and you -- unless you do just exactly what I tell you to, come here, to me -- come--

Sylvia

No.

Tom

(Aims pistol.) One-- two --

(She steps slowly toward him, he laughs at her, step by step she advances.)

(As she steps up to him she catches the pistol out of his hand and as he tries to get it she pushes him to C. He falls and she covers him with the pistol.)

Sylvia

It is I who will give orders now!

Tom

Don't shoot.

Sylvia

You have on your person a letter of identification to the Second National Bank of New York.

Tom

No!

Sylvia

Introducing you in the name of my brother Wm. Crane, give it to me at once.

Tom

No!

Sylvia

(Aims pistol.) One --
(He springs at her.)

Take care!
(He falls back.)

Two ---

Tom

Here! it is.
(She takes it.)

Now what are you going to do with me?

Sylvia

I am going to sell Mr. Bayard and turn you over to him.

Tom

He will kill me.

Sylvia

No, he will not kill an unarmed man. He will only take his dog whip and trash you within an inch of your life..

Tom

Mercy!

Sylvia

I have no mercy for the man who tried to murder my brother.
(Blondy and Kid show in door, she is back to them.)

Tom

So you will not let me go!

Sylvia

No.

(Blondy and Kid jump on her from behind.
Tom catches his pistol out of her hand.)

Tom

Good. Don't you make a sound --now, give me that paper --
(He takes it.)

Blondy

What are you going to do with this girl?

Tom

I am going to take her to New York with me.

Sylvia

I will not go!

Tom

Ah yes you will; Kid!

Kid

Yes --

Tom

If she calls for Bayard and he comes around the corner of the house you will shoot him before he gets to her.

Kid

Right.

(He draws his pistol and goes up stage.)

Tom

Blondy!

Blondy

Yes.

Tom

This girl goes with us to the sled. If I can't persuade her to marry me before we get to Nome we can bury her in some handy snow bank --

Blondy

What about Bayard?

Tom

This girl shall help us capture him.

Sylvia

You must be mad to think that I would help you to capture the man who has done so much for me.

Tom

I think you will.

Sylvia

I shall warn him if I get the chance --

Tom

Try it and I'll shoot you.

Sylvia

If I called to him now he would come to me and you would kill him ~~and~~ but if the chance comes when I can warn him I will gladly die myself.

Blondy

She loves him Tom.

Sylvia

He spent his last dollar to save me from you. He has risked his life for me. I shall be glad and proud to do the same for him.

Tom

If you love him or if you are his friend you will help me make him a prisoner. It is the only way you can save his life. If you refuse, we are going to kill him.

Sylvia

I would not trust you with this life. I do refuse.

Tom

Smith!

(He calls.)

Smith

(Enters.) Well?

Tom

Where is Bayard?

Smith

At the shed with his dogs.

Tom

Tom

You have your gun?

Smith

Yes.

(Draws it.)

Tom

Hold it behind you when Bayard comes, and ask him to enter the house. If she warns him shoot him dead.

Smith

All right.

Tom

Kid, you get back of him with your knife without his seeing you --

Kid

Yes --

Tom

You --

(To Sylvia.)

will offer him your hand and lead him to that door, we will be waiting there for him --

Sylvia

I -- I cannot, I do not trust you. You will kill him.

Tom

One word or look from you to warn him and these men will kill him.

Sylvia

No, no, I -- I cannot let him die! I -- I love him --

Tom

When he comes here you will take him by the hand and lead him into that house.

Sylvia

Will you swear to me, that if I do as you ask, if I betray the man I love, into your hands that you will not hurt him?

Tom

I swear it. It is your only way to save him.

Kid

(Up R.) He's coming.

Tom

Ready boys, come Blondy --

Sylvia

Give me your word again.

Tom

I will not harm him.

Blondy

(Tom him.) What are you going to do to him?

Tom

(Aside to her.) Kill him you fool! What did you think?
(He and Blondy step into house. Door is arranged so that they are in sight of audience as they wait for Hester.)

Kid

(To Sylvia.) Look out!
(He steps back of door. Smith with pistol back of him on steps, Blondy and Tom in house as Hester enters.)

Sylvia

(Aside.) God help me to do right.

Hector

I had to kill two of the poor brutes, I wish I had the man who did that dirty trick in my hands.

(Kid with drawn knife steps back of Hector and raises it. Sylvia sees him and gasps.)

Sylvia

Oh!

Hector

What is it?

Sylvia

Nothing -- I -- I --

Smith

(On steps.) The lady was waiting for you to come in the house to dinner sir.

Hector

All right.

Sylvia

No.

Smith

I think you had better come.

(Kid raises knife back of Hector.)

Sylvia

Yes, yes-- we -- we will come.

Hector

The sooner the better, come --

(He holds out his hand to her standing at C. Kid with knife raised back of him -- Sylvia at L. Yes to him slowly. He holds out his hand just as she gets close to him she springs forward and catches the Kid's arm so that he can't use knife.)

Sylvia

Help me.

(Hector turns and knocks the kid down, puts Sylvia behind him and draws quickly and shoots Smith as he raises gun. Smith falls, Blondy and Tom run on, Hector covers them with two pistols.)

Hector

Now! Throw up your hands!

(Kid gets up and runs at him.)

Sylvia

Look out!

Hector

Hector

I've got him!

(He covers Kid.)

Sylvia

(Points to Tom:) He has that letter of identification to the Bank.

Hector

He won't have it long. Boys, one of you married two of my dogs to keep me here to-night. Well, your plan worked. We cannot go on until morning -- but you will be the ones to go to-night. As you pass this lady you will hand her your pistols. Come, you first Frisco Kid --
(Kid gives Sylvia his gun.)

Thanks --- now go --

(Kid exits.)

You --

(To Blondy.)

Step lively --

Blondy

(Yes, to him.) Some day I --

Hector

Get out!

Blondy

I --

Sylvia

Thanks!

(Takes her pistol.)

Blondy

If I ever get you in my hands again --

Hector

I think I'll shoot!

Blondy

No, no -- I'll go -- I'll go --
(She exits L.)

Hector

Hector

(Tom TOM.) Now you! Lively, your gun!

Tom

There!

Hector

And that letter!

Tom

There --

Hector

Go!

(Tom exits. Hectors Xes to Smith.)

Get up!

Sylvia

Have you killed him?

Hector

No, he is shamming! Get up!

Sylvia

I am afraid he is dead.

Hector

(Aims.) Then I ~~might~~ might as well put another bullet into him.

Smith

(Jumps up.) No, no, no --

Hector

(Picks up his gun.) I thought so, get in there and show the lady to her room --

Sylvia

Can you trust him?

Hector

No, but I'll keep him in sight until you are safe in your room, I'll watch outside your door to-night.

(They exit Smith backing out before them
Lights are quite down. Light effects on
back drop etc.) (Blondy, Kid and Tom off
from R.)

Tom

Wait!

Blondy

You'd better let him alone.

Tom

Not me!

Blondy

You are going to try again.

Tom

Yes, and again and again! I am going to try until I get
him.

(A light is lit in room above.)

Blondy

Look! out! There is some one in that room!

(They step quickly under veranda. Smith
enters to them.)

Smith

The girl won't eat! She's up stairs!

Blondy

And the man?

Smith

Eating his dinner.

Tom

I want that girl.

Smith

Get that ladder, there.

(He points.)

Tom

Tom

Good! I'll do it.

(He gets ladder and puts it to window, then
Xes to Kid.)

Kid, harness up my dog sled, have it ready outside.

Kid

Good!

(He nits.)

Tom

Now Lock him in Smith.

Smith

Right.

(He locks door on outside.)

Tom

Stand ready to help me --

(He runs up ladder to balcony, opens window and
jumps in. Smith follows him. Sylvia is
heard to scream inside.)

Sylvia

Help! Help!

(Tom drags her out of window.)

Tom

Damn you; come on!

Sylvia

No, no, no.

Smith

I've got her!

(He grabs her and he and Tom swing her over
the balcony and drop her to stage.)

Blondy

Let her come!

(She catches her and they fight. Tom and
Smith get down, Hector begins to break
door down. Sylvia screams.)

Tom

Tom

Give her to me!

(Kid enters.)

Sylvia

Hector! Help me!

Hector

I am coming!

Tom

Stop that man.

(He catches Sylvia in his arms and runs out R. above. Hector breaks door down and runs out. Smith and Kid run at him.)

Blondy

Stop him!

Hector

If you dare!

(He knocks Kid and Smith down and follows Tom. Smith, Blondy and Kid run after him as Paddy, Tilly and Mrs. Baumbach slide down slide at L. shooting at them. Smith falls, Paddy etc. slide to C. and present pistols in time to come between Hector and those following him.)

DARK CHANGE.

SCENE 2: --

The race. Back drop up in dark. Strike slide. All dark in front. Panorama of snow covered hills. Two dog sleds, Sylvia in red dress bound on Tom's sled, Tom drives 6 dogs, dogs run on tread mill, Hector's dogs and sled drawn on. Hector shoots background moves, Tom stands up lashing dogs. Hector shoots him. He falls, Hector's sled drawn up even with Tom's. Hector puts out his arm and draws Sylvia onto his sled.)

C U R T A I N.

"A RACE ACROSS THE CONTINENT."

A C T III.

SCENE 1)-

Railroad station at Seattle.

Train shed, Set in 2 showing back end of a swell observation car just outside station. This car is practical to draw off. Tracks etc. painted on back drop. Door, or opening at L. ~~to~~ to waiting room. Door R. to street practical.

Carey at gate.

Carey

(Calls.) Chicago limited. Through train to Chicago. Chicago limited.

(Tom and Blondy enter, Tom has a valise in his hand. Blondy has a hand bag.)

Tom

(To Carey.) How long before the next train goes to the East.

Carey

Chicago limited at two ten.

Tom

(To Blondy.) That's our train, and there's too unless they have already left!

Blondy

I don't think so. Our boat got in an hour before theirs did and no through train has left for the East since morning.

Tom

(To Carey.) What's the next Chicago connection after this one?

Carey

Not before ten o'clock to-night.

Tom

(To Blondy.) Eight hours start! If we can prevent their going by this train we will get to New York a clear day ahead

of them

Blondy

What's the use? We can't get the money from the Bank without that letter of identification.

Tom

I have the contents of that letter by heart. Every word of it.

Blondy

What good does that do you?

Tom

This lawyer who, I killed was a Chicago man. We have to stop in Chicago to change cars. I mean to go to his office and get a sample of his hand writing. Once I get that I know a man there who can forge a letter so cleverly that it cannot be detected.

Blondy

Then it is our game to delay them, here.

Tom

Yes. If they get this train they will be in Chicago as soon as we are-- We have got to hold them here.

Blondy

Come on! Get your tickets-- then we will see what can be done.

Tom

All right. This way.
(They exit at R.)

Carey

Chicago limited Through train! Chicago limited!

Mrs. B.

(Outside.) Stop the train-- wait-- wait-- stop the train.
(She enters with Paddy, Tilly and all the children in single file all running.)
(All have boxes and bags etc.)

Paddy

Hold on mister-- tell us what time the two ten train goes.

Carey

At two ten.

Mrs. B.

Thank goodness! Den ve are in time. Here iss my tickets, vere iss the train.

Carey

There!

(He points.)

How many of you are going?

Mrs. B.

Me and nine children.

Carey

Your children? All of 'em?

Mrs. B.

Yah-- all but dot Irish von, he ain't mine.

Carey

You're lucky.

Paddy

Sure I've got just as much right to be alive as you have-- yez make me tired.

Mrs. B.

Put de childrens on the car, Tilly.

Tilly

Yah-- went-- went childrins.

(She shoos the kids in.)

Paddy

Say, what can do I ride in?

Carey

You? You'd better wait until the next train-- and ride in a cattle car.

Paddy

Cattle car is it? Listen to him! Sure he insults me just

because I am a poor orphan.

Mrs. B.

Nefer mind Paddy.

Paddy

If I had a mother and father he wouldn't talk that way to me.

Carey

That's all right boy-- I wouldn't have said anything if I knew your mother and father were dead.

Paddy

They ain't dead! It's worse-- me father vas a poor man all he had vas a cow and a wife and me.

Carey

That's tough luck..

Paddy

One night he come home after a hard day's work and found me asleep in me little cradle-- but his wife and-- and his cow were gone.

Mrs. B.

Oh poor man.

Paddy

Then his heart broke-- because he-- he loved that cow.

Mrs. B.

Cow!

Paddy

Then he looked down at me sleeping so sweet and innocent in me little cradle-- an' he went out an put a notice in the paper.

Carey

Asking your mother to come back?

Paddy

Paddy

Yes-- it read-- Katie Burk. Come home-- bring back the cow and take the kid an' all will be forgiven.

(Tilly enters from car.)

Tilly

The childrens iss all right.

Mrs. B.

Come on then-- help me up-- Find out about the trains Paddy--

Paddy

Sure I've got it down fine--

Mrs. B.

Come then-- there-- come on--

(Tilly and paddy push her up steps and all enter a car, as they exit Hector and Sylvia enter from R. Hector with valice.)

Hector

(To Carey.) Are we in time to catch the Chicago train?

Carey

Four minutes sir.

Hector

We have to change cars at Chicago to get to New York.

Carey

Yes sir, yes sir, you are die in Chicago at seven thirty on the 19th.

Sylvia

And we must be in New York on the twenty first.

Hector

We can make it. It is all right-- don't you worry-- have I time to get tickets or shall I get them on the train.

Carey

You've got time if you look sharp.

Sylvia

Be careful.

Hector

Trust me. I won't get left.

(She steps on car as he edits L. Blondy and Tom enter R.)

Blondy

You've got to stop him.

Hector

We can't take the girl off the train!

Blondy

She won't go if he don't-- and if she goes alone we can easily get her in Chicago. When Bayard returns you stop him for a moment then leave the rest to me.

Blondy

Give me your valise, I think I can help you out, you get a policeman.

Tom

That's the game, anything to make him lose the train.

(He exits after giving Blondy his valise which must be very like Hector's. Hector enters hurriedly with tickets in his hand.)

Carey

(At gate.) Just in time sir.

Blondy

(Meets him at C. as he Xes towards Car.) Mr. Bayard!

Hector

You!

Blondy

I must speak to you for one moment.

Hector

I do not care to talk to you.

(He starts to pass.)

Blondy

(Stops him.) Wait! I can tell you of a plan to murder Miss Crane.

Hector

I don't doubt it, but I am here to see that all such plans fail.

Blondy

One moment.

Hector

Well!

(He puts valise on stage and takes out watch)

Be quick.

Blondy

Will you trust me?

Hector

If you talk an hour and swear to everything you said I would not believe one word of it.

(He turns away.)

Blondy

But I am your friend.

(She kicks his valise up stage and puts Tom's beside him in its place.)

I am sorry for my part in the plot against you and I want to show you my gratitude.

Sylvia

(Enters on steps.) Come Mr. Bayard.

Blondy

One moment-- you have plenty of time.

(She turns to Sylvia.)

I am trying to be his friend.

Sylvia

We want no such friends as you-- do not trust her.

Hector

You are right. I won't.

Carey

(Shuts gate L.) Chicago limited-- all aboard--

Sylvia

Come!

(Hector picks up Tom's valise and Xes toward car as Tom and Policeman enter from R.)

Tom

There is the man!

Police

I want you!

(He puts his hand on Hector's arm.)

Hector

What is this!

Tom

I accuse that man of robbing me of my valise-- see! He has it in his hand.

Police

Prove it.

Tom

Open it and on the top you will find a bag of gold.

(Train bell rings and steam puffs. Police opens valise, Sylvia X down off steps of train)

Hector

This is a plot to keep me here.

Tom

(As Policeman hold up bag of gold.) See! are you satisfied!

Police

Yes

Mrs. B.

(On steps of car.) Vell I ain't-- that is my bag of gold and this man stole it from me!

(She points to Tom.)

Tom

She's his friend-- she is lying to save him-- I demand his arrest.

Police

All right.

(He arrests Hector.)

Conductor

All aboard--

Sylvia

No-- no--

Hector

(To Sylvia.) Quick! Go-- I'll be in Chicago on the next train-- go-- go--

(All but Police, Tom and Hector run on train.)

Police

Come on!

Hector

Officer it is a plot-- This man is trying to detain me so he can harm that lady-- take my word for it and let me go.

Tom

No-- you stay here while I go on to Chicago--

(Bell rings.)

Officer-- take him away!

Officer

I will

and I'll take you with him. (Tom starts for car Officer grabs him.)

(He holds both, Tom breaks away with a cry and runs to car-- Paddy on rear step pushes him off he falls, train moves out-- Policeman grabs him by throat

DARK CHANGE.)

SCENE 2: Madison Street Chicago.

Night. Street lighted up. Exterior of Hotel at back. Some other street at L. Showing corner of the two streets. Trap door for cab trick at stage L. Practical doors to hotel.

Rene Duval discovered at hotel door. Blondy enters at L. and Xes. He steps out and meets her!

Rene

I beg your pardon -- were you looking for anyone?

Blondy

Yes -- Rene Duval.

Rene

Good -- you are the lad Tom Darrol wired me to meet.

Blondy

Yes.

Rene

Darrol's wire said he would be in on the next train and for you to wait at this hotel with me.

Blondy

Tom says you are a man to be trusted?

Rene

If there is money in it sight.

Blondy

There is big money -- if we pull the trick off.

Rene

We will try -- I need money -- I'm working here for the Chicago Aeronaut Club but I think I have lost my place.

Blondy

Why? Tom said you knew more about balloons than any man in America.

Rene

Ah yes -- It is because I have my balloons -- they blame me because I take them out without permission. Even to-day I have made a trip out over the lake in their largest balloon -- and for that I am to be discharged.

Blondy

Where is the balloon now?

Rene

At the Club house -- and I only have the key -- they may discharge me but not before I have one last ride.

Blondy

You will have too much to do to-night to take any ~~xxx~~ balloon rides. There is a girl here in Chicago p-- Sylvia Crane, we have got to get our hands on her.

Rene

No?

Blondy

She must be detained in Chicago for twenty four hours -- after that we are safe.

Rene

Together we may manage it.

Blondy

We cannot work together. You must do it alone while Tom Darrel and I go on to New York.

Rene

Come then, we must find this girl.

Blondy

She is coming here, to this hotel. I got behind her in the crowd as she left the station and heard her order the cab man to drive here.

Rene

And she is alone?

Blondy

No -- she has put herself under the protection of an old

Dutch woman -- a Mrs. Brumbach.

Rene

If she is coming to this hotel we will have her -- it is here I live, and I know every room in it. Quick! We must go to my friend the clerk and try to have her put in a room on the top floor -- next to my own. Once there, I will show you how to get her. Come.

Blondy

Good! But it must be done to-night.

(They exit. A cab drives in with a "prop" horse -- inside the skin of which are two men. Inside the cab which must have a curtain over the down stage window is empty. The cab stops at L. and must be so placed that the up stage window of cab stops directly in front of vampire trap in scene.)

Driver

Whoa Jennie! Whoa!

Paddy

(Sticks his head out of cab window.) What's the trouble! Horse tired?

Driver

He, s got enough to make him tired.

Paddy

Is this the place where we stop?

Driver

Don't ask me, ask the horse.

Paddy

(Gets out.) Wait till I look at him.

(He looks at horse.)

That's the worst looking horse I ever saw in me life.

(The horse kicks him and knocks him down.)

Ouch!

(He sits up again.)

Ouch! Ouch! Where am I?

Tilly

(Puts her head out of cab.) Vot iss?

Paddy

Sure the horse is on strike. You'll all have to get out and walk.

Tilly

Come ma --

(Tilly and Sylvia get out of cab, then come after the other eight children, and last of all Mrs. Brunbach. All have at least ten boxes and bags etc. Horse looks at the crowd and gets groggy and as Mrs. B. gets out he falls in a fit.)

Paddy

Look out! He's got a fit!

Tilly

Is he sick?

Driver

Sick! No! He's scared! The sight of this crowd was too much for him.

Tilly

He sees you every day don't he?

Driver

Yes.

Tilly

Then I should think he could stand anything.

(Horse laughs, sits down, flaps his ears etc.)

Mrs. B

(Gives money to Tilly.) Pay the driver Tilly.

(She has a bottle sticking out of her pocket As she gives money to Tilly the horse gets the whiskey bottle and drinks.)

Sylvia

Come Mrs. Brunbach.

Mrs. B

Ya - come on childrens.

(Mrs. B. Sylvia and all the children run into Hotel, the children as usual holding each other

by dress, the largest first and the smallest last. Tilly
 Yes and pays driver as the horse gets drunk,
 Paddy turns and sees him.)

Paddy

Look at the horse!

Tilly

Look!

Driver

Save the horse!

Tilly

Nein! Save the whiskey.

(Horse is very drunk -- they rush at him,
 Horse bites them etc. gets Tilly by collar
 of dress in his mouth and pushes her all over
 stage. Paddy pounds horse with whip, Tilly
 escapes and horse runs away -- Paddy and Tilly
 left alone on stage -- they do a specialty and
 exit to Hotel. Blondy and Rene enter.)

Blondy

You are sure your room is next to hers?

Rene

Yes -- I am sure.

Blondy

Then we have got her.

Rene

Shall we wait for Tom Darrol?

Blondy

He may be here at any minute now -- but the trouble is that
 Hector Darrol will get to Chicago as soon as he does --

Rene

We had better not take a chance! We can do the job alone.

Blondy

You are right, because Tom Darrol is more than half in love
 with her -- he don't want her killed. I say that her death
 is the only sure way.

Rene

And you are right.

(Sylvia enters from Hotel.)

Blondy

There she is!

Rene

Don't let her get away.

Blondy

(Stops Sylvia.) Where are you going?

Sylvia

What right have you to ask me that?

Blondy

Oh it is no crime to ask a question.

Sylvia

And I am not afraid to answer it. I am going to the station to meet Mr. Hector Bogard.

Blondy

Not to-night.

Sylvia

Yes to-night. A telegram has just been delivered to me saying that he hired a special engine, caught the Union Pacific train. He is due in Chicago now.

Blondy

Rene -- we have got to take a chance -- Hector Bogard and this girl must not meet.

Rene

They shall not! Come on!
(They seize Sylvia.)

Sylvia

Help! Help! Police!

Blondy

This way!

(They drag her L.)

Rene

Come on!

(As they get to L. Hector enters and knocks Rene down, catches Sylvia in his arms and as Blondy draws knife covers her.)

Hector

This lady is in my care!

DARK CHANGE.

SCENE 3:

A room in a Chicago Hotel in 1 1-2 drop and two wings Door R. and L. in wings and in drop at back, L. Furnished as small hotel parlor. Scene 4 must be made so as to set behind it.

At rise Hector and Sylvia enter.

Hector

Here we are.

Sylvia

This is my room.

Hector

You won't mind if I look about. I must be sure that you are safe here -- where does that door lead to?

Sylvia

The bed-room.

(She opens door and he exits, she speaks after him.)

The windows are both locked. I saw to that.
(He re-enters.)

Hector

That's all right. How about that door?
(He points to door at R.)

Sylvia

I don't know.

(Hector yes and tries it.)

Hector

Hector

It leads into another room.

Sylvia

But the key is in the lock.

Hector

On this side. I think it is all right. You haven't a pistol! have you?

Sylvia

No --

Hector

(Takes pistol from his pocket and hands it to her.) You had better take this.

Sylvia

You think we are in danger?

Hector

Tom parrel is in Chicago by this time, and he is a resolute and desperate man. He knows that I cannot ask aid of the police for fear of being detained as a witness.

Sylvia

And you think it best to stay here to-night?

Hector

No -- there is a slow train for Detroit leaving Chicago at five o'clock. I will call you at four and we will slip away and wait for the express at Detroit. I think that will throw them off the track.

Sylvia

And we will get to New York in time?

Hector

You or your brother must make a demand for that money to the President of the Second National Bank before noon on Saturday. This is Wednesday night, we will be in New York at latest by midnight on Friday -- before that if all goes well.

Sylvia

And you think that they will not get there before us?

Hector

They are here in Chicago now -- at best they can only get there at the same time we do -- and I ask nothing better than to confront them at the bank.

Sylvia

You are very brave and very strong. Without you I would have had no chance to win this money.

Hector

I have thought very little of the money Miss Crane. I -- I have spent all my time thinking -- of you.

Sylvia

I can never forget your kindness.

Hector

A man is not kind when he is trying to ~~xx~~ help the woman he loves.

Sylvia

I -- I --

Hector

I was not going to speak until our errand was successful -- but we have been so much together -- we have suffered so much -- and shared so many dangers -- that I cannot ~~x~~ feel as if we had only known one another for these few short days.

Sylvia

You have been like a brother to me -- gentle and kind -- and brave.

Hector

I have loved you from the first moment I saw you, there in the rough hut in the Klindike.

Sylvia

When those men were offering me for sale.

Hector

Hector

In a moment I knew that nowhere in the world was there a woman for me -- but there. No woman could hold my heart, but you.

Sylvia

I did not know that a man's love could come like that.

Hector

I cannot wait -- I must know now, to-night. Sylvia, are you free to give me your love?

Sylvia

I -- I --

Hector

Answer! Are you free?

Sylvia

No!

Hector

Some man has won your love?

Sylvia

Yes!

Hector

Who! Tell me!

Sylvia

I -- I have no right to give my love to any man -- because I -- I already belong -- all of me -- to -- to someone -- My life was put up for sale -- my life -- and my body and my soul -- I was sold as beasts are sold -- you know who bought me.

Hector

I did.

Sylvia

Had any other man there paid the price I would now be dead -- you bought me.

Hector

Hector

But I set you free --

Sylvia

You gave me back my life, my honor and my happiness. But you did not give me back my heart.

Hector

Sylvia! You will be my wife?

Sylvia

How can I help it? Didn't you buy me?

Hector

But part of the money was yours.

Sylvia

I -- I'll lend you that part.

Hector

Sylvia!

(He embraces her. Door opens and Mrs. Baumbach enters.)

Mrs. B

Vell! Got in Himmel!

Hector

(As they turn away confused.) Oh! It is you?

Mrs. B

Is it? vell such actions?

Hector

I have got a surprise for you.

Mrs. B

Tell it?

Hector

This lady is to be my wife.

Mrs. B

Mrs. B

Vot! You! A couple of children?

Hector

Not yet!

Mrs. B

Oh --

Sylvia

Hector.

Hector

I -- I -- I mean I -- ahem -- I -- Isn't Chicago a lovely city?

Mrs. B

So! So! You two young vones is to be married? Dot is goot! Fine --

(She takes their hands.)

Nothings iss so beautiful to me as young folks what love each odder -- odder things iss goot, but dot -- dot is better dan anything.

Hector

We think so.

Sylvia

Indeed we do.

Mrs. B

Ahem! Dot iss enough monkey business. It vos time for you to go to sleep. Come away sir.

Hector

You are right. Sylvia, I will call you in time for the train. Good night.

Sylvia

Good night Hector -- I -- I shall dream of you to-night.

Mrs. B

ah! X You think so -- Ven you iss my age you vill dream

about better things than love -- Limberger cheese and sauerkraut. That is a beautiful dream.

(She exits with Hector.)

Sylvia

(Xes and locks door.) He loves me -- and he has told me so.

(She starts to undress, by taking off collar, or letting down hair.)

How brave he is and how strong -- I -- I shall be a very happy woman.

(She exits to a room L. Door knob at R. turns and moves and at last falls off and onto stage. Sylvia enters in a dressing gown with hair down.)

What was that! I thought I heard a sound! No -- everything seems to be all right.

(She presses electric switch and lights go out. Stage lit only by her lamp.)

I will go to bed at once.

(She looks at pistol she holds in her hand.)

I think we will be safe until morning.

(She exits, stage dark --!lights 3-4 down Noise & door R. starts, door is forced and opened. Spot light thrown in on floor as if from a lighted room. Blondy, Rene and Tom on with pistols.)

Blondy

She's got a gun!

Tom

Bah!

Rene

My balloon is ~~ready~~ ready -- we have only to take her up one short ladder to the roof.

Tom

Take your balloon out over the lake before you throw her out.

Blondy

Hush!

(She xes back to them.)

She is almost asleep.

Tom

In bed?

Blondy

No -- in a bog chair. Come on!
(They all X to L.)

Tom

(Opens door.)

Now!
(They all run in room at L. Sylvia screams
A shot is fired. Blondy screams. Sylvia
runs in door with pistol. All follow her at C.
she turns and covers them.)

Sylvia

Stop or I'll shoot again.

Tom

Come on!

(They rush. Sylvia shoots and Tom comes out as
if hit in the hand. Rene and Blondy over-
power Sylvia.)

Tom

She hit me!

(Sound of running inside.)

Rene

Come on!

(He picks Sylvia up in his arms and runs out door
at R. as Door is smashed in and Hector enters.
Blondy draws knife as she and Tom rush at him.
Tom shoots and misses. Hector knocks him down
and runs out R. after Sylvia. Enter Paddy
who picks up a long legged chair and pins
Blondy up against wall with it. Enter Mrs. B.
Tilly and all children all in comedy night
clothes all of them beat Tom on the head with
the pillows.

DARK CHANGE.

SCENE 4:-

Chicago roof tops with flippers all set to change entire scene to clouds-- Set roof back of roof rows with a hatch or sky-light for entrance. Lights of city in distance. Birds eye view of Chicago. Storm effects if desired. Big balloon with basket is tied by rope to roof-- short rope ladder is hanging from balloon but at start balloon basket is only a foot above roof top

Rene enters up through glass hatch with Sylvia. She screams.

Sylvia

Help! Help! Help!

Rene

(Turns and looks door.) Too late!

Sylvia

Help!

Rene

Shut up.

(He knocks her down with a blow and runs to balloon and turns valve)

Now--

(Sound of steps below door.)

Sylvia

Hector! Help me!

Rene

No-- no--

(He laughs.)

Sylvia

Help!

Hector

Coming! Coming!

(As Ren drops her to basket of balloon, Hector breaks glass door and climbs up. Rene throws Sylvia into basket and picks up big stuffed club.)

Sylvia

Help!

Hector

Coming!

(Runs over to L. of roof.)

Rene

No-- No--

(Hits Hector with club, Hector falls, Rene jumps into basket and turns air cock.)

Sylvia

Save me!

Rene

If he can.

(Balloon rises.)

Hector

I can-- I will.

(Staggered to his feet and as the ladder swings out as balloon rises he jumps and catches it and clings-- Lights out-- Flashes of lightning if desired- flippers work and turn scene into clouds as if balloon was miles up in the air. On back drop a moving picture machine works as if balloon was going at great speed. Spot on balloon. Rene tries to throw Sylvia out-- Hector climbs rope ladder. A wire on ladder swings it back and forth.)

Rene

Now-- now--

Sylvia

No-- no--

Rene

I'll throw you ~~xxx~~ over--

Sylvia

Help! Help!

Rene

Now--

Hector

No--

(He gets one hand on rim of basket and with the other hand he catches Rene by arm. Hector's feet on ladder.)

Rene

Let go! Let go! Damn you I'll--

(Hector drags him over edge of the basket and both cling to it, each with one hand, their feet swinging.)

Hector

Now--

Rene

Oh--

(Hector throws him off and climbs into basket helped by Sylvia. Rene falls back of cloud piece.)

C U R T A I N.

2nd. Pose in balloon.

3rd. Sylvia points to air cock and Hector turns it.

"A RACE ACROSS THE CONTINENT."

ACT IV.

Bill Casey's Thieves Den. N. Y.
A rough basement of stone -- door at back
R. six feet above level of stage. Steps
go up to door. At back from C. to L. Is a
very large window showing a view of the North
River as if the building extended out over
the water. A heavy canvas curtain is ready to
slide over this window, but at rise Curtain
is open and river and distant lights can be
seen. Door down R. to other room. Lamp on
table at L. Lights dim. B

Blondy and Tom discovered. Up by door at back
is a small window six foot above the stage which
is supposed to be at the street level. From
this a wooden slide on the principal of a coal
shuts runs down to stage, at the foot of this
is a pile of old bedding. Tom and Blondy
face each other one on each side of table
with lamp between them. Tom has his watch in
his hand..

Tom

Eight o'clock. Their train has been in almost an hour. If
we don't get news in a few moments I shall know that Bill
Casey has failed.

Blondy

You promised Casey two thousand dollars if he brought the
girl here -- Casey is said to be the most desperate crook
in New York. I believe he will do the trick.

Tom

But what I asked of him was almost impossible; to kidnap
 Sylvia Crane as she stepped out of the Jersey City Ferry.

Blondy

He will take a big chance for two thousand dollars.

Tom

If he gets her here we are all right. I have a plan for
getting that money from the bank if we can keep the girl
from showing up.

(There is a loud knock on door above.)

Blondy

What's that?

Tom

Look out!

(He draws his pistol and runs up steps. Knock is repeated.)

Who is it?

Bill

(Outside.) Quick!

Tom

(Opens door.) You!

Bill

I've got her! Look sharp, cover that window.
(Blondy Xes and draws curtains over the window. Bill steps in and looks door.)

Tom

Why don't you bring her in?

Bill

The boys we'll see to that.

(He Xes down steps and pulls a cord that opens the small window at L. of door.)

Come on!

(Men outside push Sylvia in on the shute and she slides down and falls at foot of shute on the floor. She is bound and has a cloth fastened over her mouth.)

Tom

And you have really got her?

Bill

Yes!

Tom

Good! I --

(He takes a step toward her.)

Bill

Wait!

(He puts out his hand and stops him.)

Tom

What is it?

Bill

I did my part. It got the girl and threw her in my cab, and got away from the crowd in front of the Ferry House. Now, it's up to you. Where is that two thousand?

Tom

You'll have to wait until to-morrow --

Bill

What!

Tom

You heard me -- to-morrow!

Bill

Well you hear me! To-night -- to-night or so help me, I'll set the lady free!

Tom

You will?

(Yes to him.)

Bill

Yes. I will --

(He draws big knife.)

I know you of Old Tom Darrol, will you pay, or shall I set her free?

Tom

I -- I'll pay, I have no money, but see --

(He shows bag.)

Here is gold!

Bill

Let's see!

(Takes bag.)

Gold!

Tom

Will that do?

Bill

Yes, the girl is yours.

(He throws the point of his long knife so that it sticks into top of table the blade standing straight up.)

Come with me through the passage, old Sol, Isaacs will weigh it for us. I'll take you to his pawn shop, come!

Blondy

Are you going to have me here alone?

Bill

It's safe enough. That door is made of iron, and besides nobody followed me.

Blondy

Are you sure?

Bill

Yes, they were all crowded around the young guy, hollering for a doctor.

Tom

A doctor! What did you do to him?

Bill

Just gave him a good crack over the head before we grabbed the girl.

Blondy

Good! I hope you killed him.

Bill

Oh no. I only ~~xxx~~ put him to sleep for a bit. Come out.
(To Tom.)

Here is the key in case the gang comes.

(He gives key of door to Blondy.)

I want to get what's coming to me, the gang will want their bit to-night.

(He opens door L.)

Tom

Guard the girl Blondy! Don't let her get away.
(He and Bill exit.)

Blondy

Blondy

Don't let her get away!

(She Xes to where Sylvia is stretched out on ground.)

Ha, ha, ha! Let you get away. I should say not. Ha, ha, ha! You! Oh if you knew how I hated you. I was happy up there in the Klondike --until your pretty face and your money tempted the Frisco Kid to go back on me. He's dead now, shot by that crazy Irish boy, that's your fault too, and I am going to pay you for it! Get up, get up!

(Sylvia does not move and Blondy kicks her.)

Get up or I'll break every bone in your body --

(Sylvia with her hands bound, a cloth over her mouth and her hair down, gets to her knees.)

Get up I say!

(She grabs Sylvia roughly by the hair and pulls her up.)

Now, let me look at you! So, you and that lover of yours thought had had won the race? When you landed in New York you thought it was all over, didn't you, Well it is not all over! Not for us, but it is all over for you!

(She draws a knife from her dress. Sylvia with her arms bound behind her shrinks back against table in the top of which the long knife of Bill's is sticking.)

Tom Darral did not intend to kill you, the fool has fallen in love with your pretty face, but I have sworn that you shall die. When the clock strikes twelve to-morrow you will not be at the bank, and the money will be ours!

(As she speaks, Sylvia feels knife sticking in the top of table back of her and cuts the cord that binds her hands against the edge of it. Blondy raises knife and stabs at her. Sylvia gets her hands free and catches Blondy's hand, takes knife from her and throws her over R. following her with knife raised and taking cloth from her mouth.)

Sylvia

No, the money will be mine!

Blondy

What are you going to do!

Sylvia

Leave this place at once and go to the man who loves me, and if you try to stop me I am going to kill you.

Blondy

No, I --

(She rushes at her as if to stop her.)

Sylvia

(Raises knife.) Keep back!

(Blondy shrinks back.)

Now, I am going!

(She runs up, C. to stairs.)

Blondy

That door is locked.

Sylvia

(Stops and turns.) Then you shall unlock it for me!

Blondy

(Runs to table and draws Bill's knife out.) You fool, I have got you now!

Sylvia

If you touch me I shall kill you!

Blondy

You! You! With this knife in my hands. I killed a girl in Dawson City in a knife fight that was the talk of all Klondike, and now I am going to kill you!

Sylvia

You have not killed me yet.

(Blondy runs at her and they fight with the knives. First one and then the other get the best of it, at last they are locked together at C. and Sylvia forces Blondy step by step back ~~xxxx~~ until with a great effort she throws Blondy back over the table, Blondy drops her knife.)

Blondy

Help! Help! Mercy!

Sylvia

(With knife raised over her.) Will you unlock that door?

Blondy

Yes -- yes --

Sylvia

Then do it!

(She points to door, her back to door at L.
Blondy starts slowly toward steps, as Bill
enters in door at L.)

Blondy

Bill!

Bill

I've got her!

(Throws himself on Sylvia, Blondy runs down
to them at L. just as Bill throws Sylvia
way over R. Sylvia drops knife and falls
at R. Blondy at L. picks up her knife.
Bill catches her arm.)

Hold on!

Blondy

Let me go!! Her life is mine!

(She starts with knife and runs toward
Sylvia as Paddy slides in window on the
shute and falls at back C. and stops
her with a pistol.)

Paddy

Not to-night me lady bird!

(Bill starts forward and Paddy covers him.)

Look out you red headed slob or I'll invite you to your own
funeral!

Sylvia

Paddy, save me!

Paddy

Sure that's just what I followed you for.

Sylvia

That woman has the key!

Paddy

So, so! Toss it to me darling.
(T Blondy.)

Blondy

If I do I hope I'll die.

Paddy

Paddy

If you don't I'm damned sure you'll die.

Blondy

There it is!

(She throws the key to him.)

Paddy

Take it Miss!

(Sylvia picks up the key.)

Sylvia

Now!

Paddy

Come on --

(As they start up stage Tom enters at door L. and shoots Paddy, Paddy falls, Bill catches Sylvia.)

Bill

I've got her!

Sylvia

Tom

Is that boy dead?

Blondy

(Raises knife over him.) No! I'll finish him!

Tom

Stop! What's the use? Bill, throw him in the back room!

Bill

(Rushes Sylvia to R.) All right, come on!

(He drags Paddy to his feet and throws him out door at L. and follows him.)

Blondy

And the girl?

Tom

I'll attend to her myself! You go with Bill!

Blondy

I want to see you kill her.

Tom

You do as I say! Go with Bill!

Blondy

Tom I won't stand for any sentiment, remember that I'll be back in half an hour, until then --

(She picks up key from floor.)

I've got the key!

Tom

Go I tell you, and leave me to settle with her -- alone --

Blondy

(At door.) That's all right, only remember this, if you don't do it, I will --

(She exits door L. Tom Xes to Sylvia.)

Tom

Well, at last you seem to be in my power --

Sylvia

Yes.

Tom

Do you know what I am thinking at this moment?

Sylvia

That you are going to kill me?

Tom

No, that I am going to let you live, Blondy is right, she suspects me because she knows that ever since that night in Hard Luck I have loved you --

Sylvia

Loved you --

Tom

Yes, I swore then I'd get you and I've done it. I am a hard man, but I'd do a lot for you --

Sylvia

Will you spare my life?

Tom

Yes.

Sylvia

Will you set me free?

Tom

On two conditions --

Sylvia

Name them.

Tom

That you take me to the Second National Bank to-morrow before twelve o'clock and introduce me there as your brother.

Sylvia

And let you take the fortune?

Tom

Yes.

Sylvia

Money is a great power for happiness, but I am young and I love my life, to save my life I agree, come, let me go.

Tom

I said on two conditions.

Sylvia

What more do you want? I have agreed to let you rob me of my fortune, is not that enough, what is your other condition? Name it!

Tom

Your love --

Sylvia

(Shrink away from him.) Oh!

Tom

(Follows her.) I want you for my wife —

(He catches her in his arms.)

We will share the money together, but I love you. I love you.

Sylvia

(Struggles with him and pushes him to R.) M N You beast! How dare you! I would rather die than be your wife!

Tom

I have given you your last chance!

Sylvia

I will not take it! The only thing I will beg of you is death, for death is better than the love of a vile creature like you!

Tom

you are in my power! Alone here with me, and I love you!
(He starts toward her.)

Sylvia

(Back of table, picks up lighted lamp and throws it at him)
No, no --

(Lamp out and stage dark.)

Tom

Where are you, ah --

(He catches her in his arms, just enough light on scene to show them. Sylvia screams.)

Now, now -- we want a light -- come, I'll draw the curtains, the curtains, come to the window, ha, ha, ha --

Sylvia

No, no, help!

Tom

Come, the window!

(He drags her to window and opens the big curtain, bright flood of moon light and Hector Baryard discovered standing in window with pistol aimed at Tom. Back of window in the river is a police boat with search light and police showing on deck.)

DARK CHANGE.

08

SCENE 2: -- A hall in second story of a New York Hotel. A corridor showing four doors. The doors are numbered from R. to L. 23, 25, 27, 29. 23 and 29 are practical doors in the drop. Which is in one. As lights go on --

Mrs. Baumbach with her hair in curl papers sticks her head out of door at R. No. 29. She wears a short comical underskirt and funny red and yellow striped dressing sacque.

Mrs B

Tilly! Oh Tilly!

(Tilly also in undress costume puts her head out of no. 23 at L.)

Tilly

Vell? Vot iss?

Mrs B

Tilly! I haf no hair pins!

Tilly

Vot did you did mit them?

Mrs B

Little Jacob he use dem all to make fish hooks to fish out the window.

Tilly

Did he catch anything ma?

Mrs B

Ya, he did, he catch mine slipper!

Tilly

Vait! Vait!

(She exits.)

Mrs B

Now vot vill Indo? I am so worried about dose friends of mine, votvill I do? And Paddy, he is gone too --

(Tilly enters.)

I vonder where Paddy can be. Tilly do you knowwhere Paddy is?

Tilly

Tilly

No Ma. He vent to the Ferry House to meet Miss Sylvia and Mr. Bayard, I haf not seen him since. Here iss the hair pins Ma --

(Mrs. B. takes them.)

Mrs B

Hurry up now and ghe the childrens ready.

Tilly

Yes Ma.

Mrs B

It is past time for our friends to get here.

(She exits to her room No. 29.)

Tilly

Paddy will take care of them -- I ain't nefer worried about nobody ven Paddy is with them. I think he iss the bravest man in the world.

(She exits to No. 23. Sylvia and Hector enter. Hector supports Paddy who has been shot.)

Hector

Come on my boy. You will be all right presently.

Paddy

Sure then I'm all right now.

Sylvia

The doctor says the bullet glanced off the bone of, your arm and did no great damage.

Paddy

No nere it didn't do no great good, but I don't mind a little thing loike that sar. All that's troubling me is you let that Tom Darrol escape while you vas taking care of me.

Hector

Never mind Paddy, you saved this lady's life and the least I could do was to try to save yours, after twelve o'clock to-day I shall ask the Police to arrest these people, and then we will be troubled with them no more.

Sylvia

Sylvia

But I cannot help being worried about them Hector. They robbed me of that letter of identification to the Bank, I think we ought to go there at once.

Hector

You will go there at exactly twelve o'clock to receive your uncle's property, until then I will arrange so that Tom Darrol does not get it.

(He knocks on door No. 29.)

You can stay with Mrs. Baumbach until then.

(Mrs B. opens door.)

Mrs B. he was shut!

Oh there you vos! Good, I vos so afraid; Tilly! Tilly! They has come --

(Tilly enters door at R.)

Tilly

Fine! Fine! How you vos?

Sylvia

We are very well thank you.

Mrs B.

Vait! Vait; I vill call the children.

(She Xes to door.)

Children -- come, our friends has came --

(The children run on.)

Hector

Hello kids --

Sylvia

You all look splendidly don't they Hector?

Mrs B.

Yah, dey is all beautiful childrens, childrens, vipe your nose --

(She Xes down themline wiping their noses.)

Tilly

The childrens iss hungry Ma.

,Mrs B

Mrs B

Vell, dey shall eat presently all right.

Hector

But first some of you look after this poor boy.
(He puts his hand on Paddy's shoulder.)

Tilly

Vot iss the matter with him?

Sylvia

In defending me from my enemies he was shot!

Tilly

Vot!

Mrs B

Gott in Himmell!

Tilly

Oh, oh Paddy, are you dead?

Paddy,

Not so far as I know.

Hector

He is all right, all he wants is rest, put him somewhere where he can be quiet.

Tilly

Yes, he shall come with me.

Hector

And Miss Crane, I leave in your care --

(To Mrs. Baumbach.)

We must make haste as it is time I went to the bank --

Sylvia

And I will follow you at 12 o'clock.

Hector

(He Xes to door pistol in hand and with his back to door at L. Tilly enters from door at L. sees him and steps back.)

Tilly

Oh!

(She ducks back into room.)

Bill

(At door.) It's quiet in there, but the Lord help the one that's first to come out.

(He bends over and looks in keyhole. Tilly and Paddy come to door L. and Tilly points to him and as he stops over Paddy kicks him.)

Bill

Ouch!

(He swings around and Paddy pushes big pistol in his face.)

Paddy

Don't you wiggle Mister.

Bill

Out of my way?

Paddy

I guess not. What are you doing here?

Bill

I live here!

Paddy

Do you, what's the number of your room?

Bill

Twenty seven --

Paddy

Yer a liar! It's twenty three for you.

(He points to door numbered 23 and he and Tilly throw him into it and lock door.)

DARK CHANGE.

0 1/2

SCENE 3: --

Office of 2nd National Bank, N. Y.
 Door to street up back at L. Windows
 at back C. and R. Rail and counters etc!
 separate stage at L. gate in rail. Hector
 in black clothes disguised in white wig and
 beard sits back to audience on a swinging
 stool at back working on his books. Large
 clock set to run to 12 o'clock and at 12 to
 strike.

Robert Hudson discovered seated at Desk
 at R. Safe R. Door up R. Hudson strikes
 bell and Dawson, a clerk Xes from cashier's
 window and stops beside him.

Hudson

Dawson!

Dawson

Yes sir!

Hudson

I will attend to no business to-day besides this matter
 of the inheritance.

Dawson

But if no one comes to claim the money sir, it is five
 minutes of twelve now.

Hudson

We hold in our hands seven hundred thousand dollars. Such
 a sum will not go unclaimed, besides I have reason to know
 that we will spend a very lively half hour. You must see
 that my instructions are carried out to the letter.

Dawson.

Yes sir

(He Xes over to railing as Blondy and
 Tom enter hurriedly, Blondy looks at clock.)

Blondy

Four minutes, be quick!

Tom

(To Dawson.) Who is the President of this bank?

Dawson

Dawson

Mr. Robert Hudson.

Tom

I want to see him at once.

Dawson

Your business?

Tom

It is in relation to a large sum of money left in trust to you. I am William Crane and this --

(To Blondy.)

is my sister, Miss Sylvia Crane.

Dawson

This way, quick!

(He shows them through gate and over to Hudson.)

Mr. Hudson?

Hudson

Well?

Dawson

A gentleman, Mr. Wm. Crane.

(He bows and goes up.)

Hudson

Not the Mr. Crane?

Tom

I am Wm. Crane, I come to demand of you the fortune left by my late uncle, this is my sister, Sylvia --

Hudson

By the terms of the will this money must be claimed before twelve o'clock or the entire sum goes to charity

Tom

It is not yet twelve, and I claim it.

Hudson

I cannot pay out this vast sum to you without proofs of your identity.

(Clock strikes, all listen. 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12: On the eleventh Sylvia enters from street.)

~~Uncle~~
Sylvia

I claim my uncle's fortune!

Hudson

You, who are you?

Sylvia

I am Sylvia Crane --

Hudson

You will have to prove that --

(Mrs. Baumbach enters followed by Tilly and kids.)

Mrs B

Dot iss just vot ve is here for.

(Sje and Sylvia X through gate.)

Hudson

(To Tom.) What do you say to that?

Tom

That this is all a conspiracy to rob me, give me the money--

Hudson

I will not do it --

Tom

It is mine, I defy the law to take it from me.

(He seizes the long envelope out of Hudsons' hands.)

Hudson

Return that paper!

~~Hudson~~
Tom

No!

Hudson

Hudson

Then take the consequences.

(He puts his hand on the tin box on desk.)

Before I allow you to touch this box I demand that you read that paper aloud to all present.

Tom

This property is mine! That woman --

(Points to Sylvia.)

~~Is~~ a law adventurer. I am not afraid of this paper.

Hudson

Then read it.

Tom

(Opens envelope and starts to read paper.) I -- Oh --

(He drops paper and staggers back.)

Blondy

What is that paper?

Sylvia

(Picks it up, reads.) "A warrant for the arrest of Tom Darrol for the murder of lawyer Clifford Wilson."

Blondy

It is a trick! A lie!

Sylvia

And in it you are named as his accomplice.

Tom

Absurd, you rave -- if Clifford Wilson was killed no living person saw it. Where is your witness.

Tilly

Right here, I saw you did it.

Tom

The game is up, come on Blondy!

(He picks up box and runs with Blondy to door at R. Hector turns around on stool and throws wig off and covers him with pistol.)

Hector

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Throw up your hands Tom Darrel.

(Blondy gets to door and opens it as Paddy steps in with a pistol and followed by two officers. Paddy covers Tom, Hector catches Sylvia in his arms and Mr. Hudson holds out the tin cash box to her. Mrs. Baumbach tries to embrace all of her children at once.)

C U R T A I N .